INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.

2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in “sectioning” the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.

4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from “photographs” if essential to the understanding of the dissertation. Silver prints of “photographs” may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

University Microfilms International
300 North Zeeb Road
Ann Arbor, Michigan 48106 USA
St. John’s Road, Tyler’s Green
High Wycombe, Bucks, England HP10 8HR
TOWARDS AN INTEGRATED ARTS PROGRAM FOR
PROSPECTIVE TEACHERS OF ART IN THE UNIVERSAL
PRIMARY EDUCATION IN ALGERIA.

THE MICHIGAN STATE UNIVERSITY, PH.D., 1976
TOWARDS AN INTEGRATED ARTS PROGRAM FOR PROSPECTIVE TEACHERS OF ART IN THE UNIVERSAL PRIMARY EDUCATION IN NIGERIA

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Graduate School of The Ohio State University

By

Samuel Afolorunsho Olawuyi, B.A.(Hons), M.A., PostGrad Cert.

* * * * *

The Ohio State University
1978

Reading Committee: Approved By

Dr. Arthur Efland
Dr. Nancy MacGregor
Dr. Paul Klohr

Department of Art Education
ACKNOWLEDGMENTS

This study is the product of efforts of numerous individuals who have given me assistance, guidance, counsel, cooperation, and encouragement throughout the conduct of this study. I would, therefore, like to express my sincere appreciation and gratitude for the services rendered by the persons who have helped to bring this research endeavor to fruition.

Appreciation is hereby registered for the help and advice from the entire members of my reading committee. Special appreciation is extended to Dr. Nancy MacGregor of the Department of Art Education, for giving me supportive guidance, generous assistance, valuable suggestions, and constant encouragements. Her succinct comments have really helped me greatly to give shape and structure to the many ideas incorporated in this study during the formative stages. Special thanks are due to Dr. Paul R. Klohr of the College of Education for his helpful comments, scholarly advice and for his faith in my ability to complete the study. I appreciate how he generously shared his wealth of knowledge, experience and expertise.
Special gratitude and deep appreciation must be extended to Dr. Arthur D. Efland, chairman of the reading committee. I am grateful to him not only for his invaluable criticism and correction of the present study but also for his generous guidance, wise counseling, bright ideas, imaginative intellectual stimulation, and kindness during my graduate studies at the Ohio State University. As my major academic adviser, he has been the dominant contributor to my intellectual and professional development throughout my graduate career. From his professional competence and maturity I have learned that academic leadership and maturity can only be achieved through disciplined intellectual activity. Without his efforts I doubt if this study would have reached its culmination.

To the number of other friends and colleagues who have helped to provide some necessary materials for this study, and given me generous support and encouragement, I am most indebted and deeply grateful. Further appreciation is extended to the following authorities consulted during the development of this study for their several assistance:

1. Dr. Stanley S. Madeja, Vice President, CEMREL, Incorporation, St. Louis, Missouri for sending very useful materials and suggestions;

2. Dr. Evan J. Kern, Dean of Art, Kutztown State College, Pennsylvania for giving useful materials and helpful information;
3. Dr. Roger Scott, Division of Resource Services, SWRL Educational Research and Development, Los Alamitos, California for sending me useful materials for the study.

4. Dr. Edward Pomeroy, Executive Secretary, American Association of Colleges for Teacher Education, Washington D.C. for providing materials on multicultural teacher education.

I wish to acknowledge my appreciation and deep gratitude to the Federal Ministry of Education, Scholarship Division, Lagos, Nigeria for giving me the financial support to undertake doctoral studies at the Ohio State University. Thanks should also be extended to the authorities of the School of Education, Kwara State College of Technology, Ilorin, Nigeria for giving me a study leave to pursue the graduate program.

Finally, no acknowledgment of appreciation would be complete without grateful mention of the manifold contribution of my wife, Alice to the completion of this study. Her constant encouragement and moral support during the development and writing of this study are much appreciated. Many thanks to her for her excellent job done in typing this dissertation. I am profoundly grateful to my wife and children for their cooperation, and tolerance of the numerous adjustments they had to make during my study leave. I appreciate the way they constantly demonstrated their total commitment through their countless sacrifices,
and their abiding patience. The abundance of their love, understanding and thoughtfulness have been a continual source of strength that led me to the completion of this study.

It is gratifying and noteworthy to mention that I have enjoyed a high degree of friendship and collegiality among several people—Dr. Kenneth Marantz, chairman of the Department of Art Education, the circle of graduate students, and other staff members with whom I had to work in the university. All these provided the conducive atmosphere for intellectual development.
VITA

July 4, 1939 . . . Born - Aran-Orin, Nigeria

1964 . . . . . . B.A. (Hons), Ahmadu Bello University
Zaria, Nigeria

1965 . . . . . . Post-Graduate Teachers certificate,
(with distinction), Ahmadu Bello
University, Zaria, Nigeria

1965 - 1966 . . . Lecturer - Advanced Teachers College,
Kano, Nigeria


1967 - 1974 . . . Lecturer and Head of Fine Art Dept.
Advanced Teachers College, Institute
of Education, Ahmadu Bello University,
Zaria, Nigeria

1973 - 1974 . . . Vice Principal, Advanced Teachers
College, Kano

1974 - 1976 . . . Senior Lecturer and Head of Fine Arts
Department, School of Education,
Kwara State College of Technology,
Ilorin, Nigeria

FIELDS OF STUDY

Major Field: Art Education

Studies in Curriculum and Foundation. Professors Paul Klohr,
James K. Duncan and Charles Galloway

Studies in Teacher Education. Professor Donald Cruickshank

Studies in Educational Development & Evaluation, Professors
John Kennedy, Donald Sanders and Howard Merriman

Studies in History of Art. Professor Anthony Helnikas

Studies in African Art and Archaeology. Professor E.O.Odita

Studies in Radio and Television in Education, Professor
Elizabeth Young

vi
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACKNOWLEDGMENTS</strong></td>
<td>ii</td>
</tr>
<tr>
<td><strong>VITA</strong></td>
<td>vi</td>
</tr>
<tr>
<td><strong>LIST OF TABLES</strong></td>
<td>ix</td>
</tr>
<tr>
<td><strong>LIST OF FIGURES</strong></td>
<td>x</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td><strong>I. BACKGROUND / THE PROBLEM</strong></td>
<td>2</td>
</tr>
<tr>
<td>The Setting</td>
<td>2</td>
</tr>
<tr>
<td>Introduction</td>
<td>5</td>
</tr>
<tr>
<td>Statement of the Problem</td>
<td>9</td>
</tr>
<tr>
<td>Importance of the Problem</td>
<td>11</td>
</tr>
<tr>
<td>Basic Assumptions</td>
<td>14</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>15</td>
</tr>
<tr>
<td>Scope and Limitation of the Study</td>
<td>16</td>
</tr>
<tr>
<td>Sources and Procedure of Study</td>
<td>19</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>20</td>
</tr>
<tr>
<td>Organization of the Study</td>
<td>22</td>
</tr>
<tr>
<td><strong>II. THE ARTS AND EDUCATION IN TRADITIONAL AND CONTEMPORARY NIGERIAN CULTURE</strong></td>
<td>26</td>
</tr>
<tr>
<td>Traditional Functions of Arts and Crafts</td>
<td>26</td>
</tr>
<tr>
<td>The Religious Concept</td>
<td>32</td>
</tr>
<tr>
<td>Training of Traditional Artists</td>
<td>34</td>
</tr>
<tr>
<td>The Impact of Western Influences on the Art and Culture of Nigeria</td>
<td>36</td>
</tr>
<tr>
<td>Present Status of Art Teaching in Nigeria</td>
<td>41</td>
</tr>
<tr>
<td>The Arts and Contemporary Nigerian Culture</td>
<td>47</td>
</tr>
<tr>
<td>The Impact of Education and Modernization on Nigerian Cultures</td>
<td>51</td>
</tr>
</tbody>
</table>

vii
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Enrolment Targets in Teacher Training Colleges</td>
<td>196</td>
</tr>
<tr>
<td>2. Enrolment Targets in Primary Schools</td>
<td>205</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Map of Federal Republic of Nigeria</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Curriculum Model for Program Development</td>
<td>120</td>
</tr>
<tr>
<td>3.</td>
<td>Design of a Student-Oriented Teacher Preparation Program</td>
<td>121</td>
</tr>
<tr>
<td>4.</td>
<td>A Conceptual Model of an Integrated Arts Program</td>
<td>124</td>
</tr>
<tr>
<td>5.</td>
<td>Model of Integrated Arts and Interaction with Social Events</td>
<td>126</td>
</tr>
<tr>
<td>6.</td>
<td>Curriculum Planning and Instruction</td>
<td>128</td>
</tr>
<tr>
<td>7.</td>
<td>Schema of Implementation of the Integrated Arts Program</td>
<td>153</td>
</tr>
<tr>
<td>8.</td>
<td>Model of Integrated Arts Using the Elements of Design</td>
<td>155</td>
</tr>
<tr>
<td>9.</td>
<td>Schema of Goals and Competencies</td>
<td>168</td>
</tr>
<tr>
<td>10.</td>
<td>Nigerian Educational Ladder</td>
<td>208</td>
</tr>
<tr>
<td>11.</td>
<td>Comparison of Nigerian and American Educational Systems</td>
<td>209</td>
</tr>
</tbody>
</table>
Figure 1. Federal Republic of Nigeria
CHAPTER I

BACKGROUND AND THE PROBLEM

The Setting

Nigeria is the country chosen for this study. Nigeria is the land of the mighty river called River Niger, after which the name of "Nigeria" is derived. Nigeria covers a territorial area of about 356,669 square miles or 913,072.64 square kilometres. It is approximately four times the size of Britain or one-tenth the size of the United States of America. It is about the same size as Pakistan. The country lies between latitudes 4° and 14° north of the equator, and between longitudes 3° and 15° East of Greenwich Meridian. The Nigerian time is one hour ahead of Greenwich Mean Time. Nigeria is bounded on the west by the Republic of Benin (former Dahomey), on the east by the Republic of Cameroun, on the north by the Republics of Niger and Chad, and on the south by the Gulf of Guinea at the coast of the Atlantic ocean.

After over a century of domination by British colonialism, Nigeria became one of the independent nations of Africa in October 1960, and by October 1963 her Parliament proclaimed it the Federal Republic of Nigeria within the
Commonwealth of Nations. Since independence the Nigerian politicians have had a chequered political career as they have witnessed both stable and unstable scenes. This culminated in the take-over of the political administration by the Nigerian Armed Forces on January 17, 1966. To allay minority groups fear of any possible political domination by larger ethnic groups, the Nigerian military government has divided the country into several micro-states of approximately the same size. Today Nigeria is composed of 19 political states. Its capital city, Lagos is on the Atlantic coast. Each state has its own unique and distinct historical and cultural traditions. All these combine to give shape and form to the pluralistic social and cultural life of Nigeria. According to the 1963 census the population of Nigeria was 55,671,000 people but a more recent estimation has claimed that the current Nigerian population is approximately 80 million. This population density makes Nigeria the most populous in Africa.

Agriculture is the mainstay of Nigeria's economy but, with the discovery of petroleum in the recent years, Nigeria has become the largest producer of crude oil in Africa, and the tenth in the world.

Nigeria has been aptly called a country that is in a great hurry to develop into a truly modern nation. The country is intensely interested in education as a means of developing her resources and enhancing her social, cultural, economic and intellectual life. Having regarded
education as the major instrument of national development and for the achievement of national goals, she has left no stone unturned to ensure that opportunity for mass education is provided for all.

Cultural Revival

In recent years interest in the arts has grown considerably among the Nigerian public as evidenced by the frequency and succession of art shows, exhibitions, and several cultural festivals. This cultural awakening has loomed larger than ever before in the minds of many Nigerians, and has, in recent years, been carried to a degree unprecedented in the history of Nigerian nationhood. This sudden wave of interest has not confined itself to Nigeria alone but extends to other African nations as well. One common denominator among them is that they all unite in their belief that arts form part and parcel of the social and religious life of traditional African society. This common concern for enhancing the cultural heritage has found visible manifestation in the events of the First Festival of Negro Arts of 1966 in Dakar, Senegal, and later the Pan African Cultural Festival of 1969 in Morocco, Algiers. These two festivals were the initial attempts to revive interest in the arts, and to call attention of the public more forcibly to art as an important element in African culture. A more recent instance is the
Second World Black and African Festival of Arts and Culture held in Lagos, Nigeria from January 15 to February 12, 1977.

All these events have helped to lend support to the teaching of art in the schools. For instance the recommendation contained in the Federal Republic of Nigeria National Policy on Education (1977, p.26) states that the general studies component for the primary school teachers' training program should include Cultural and Creative Arts. Despite all these encouraging factors, it is ironical to see that schools, which should reflect the values of the society, have not been keeping pace with this national upsurge of artistic revival. Many students are still untouched by any significant art experience. This sorry state of affairs is evidenced by the scarcity of instances of teaching in the teachers training colleges, and the situation is even worse in the primary schools because there are few teachers to teach art education at this level.

Introduction

To borrow the words of Hiskett (1961) "there are three stages in evolution of education in any country: indifference, public demand for education, and universal education." (Hiskett, 1960, p.120). If one agrees with the assertion above one can safely claim that Nigeria is now on the third phase of this sequence in her development. In many developing countries in Africa, education is now
regarded as a useful instrument of national development—economically, socially, culturally and technologically. The impact of technology has brought about tremendous changes in the traditional pattern of life among the developing nations of Africa. The rate of development is so vast that the need for orientation of the traditional view of life has become a necessity. This has brought Nigeria to a realization that to eradicate illiteracy, ignorance, and disease, mass education is a necessity.

As a logical pursuit of this goal the government of Nigeria has started a free universal primary education for all children of school age in the country. This project was started in September 1976. Since the inception of this laudable scheme, the Nigerian government has realized more fully that the provision of qualified teachers is a necessary prerequisite for effective implementation of the universal primary education. The first task recognized now is to develop teacher education that can produce teachers who are sufficiently equipped to cope with the complexities of a developing nation. This need calls for modification, reorientation, and improvement of the existing teacher education institutions because they must take the lion's share of the responsibility for developing educational strategies appropriate for the type of teachers required for the primary schools.
The improvement of quality in teacher education is therefore of paramount importance because the quality of the teacher will be reflected in the quality of output by the primary schools. For this reason the preservice preparation of teachers must exhibit certain minimum standards. For contemporary Nigerian society, the teacher must be equipped to assume several roles. For example, he or she must not only be an instructor but a counsellor as well, he must not only know his subject matter but also the methods of teaching it, and he must not only serve as a transmitter of the social heritage but be a disseminator of the cultural heritage and societal values as well. He must be capable of displaying effective leadership in both school and community.

There is an increasing concern about the inadequate preparation of teachers for the primary schools in Nigeria. Preparation is inadequate in both quantity as well as quality. In this matter the area of art education is badly affected. Very little training is given to preservice teacher during his period of preparation. This has caused art education to suffer terribly in the primary school classroom. There is a general feeling of incompetence among teachers to handle art education in the classroom simply because their preparation in art has been deficient. The resulting effect of the neglect of art education in the teacher training institutions is that prospective teachers have little or no background in art education and,
therefore, cannot perform their duties well in teaching art after graduation. The art education in the teachers colleges lacks direction and goals. Compounded with this state of affairs is the erroneous conception that to do well in art education courses one must have special talent or some extraordinary superior insight. As a consequence, students view the arts disparately as unconnected domains of knowledge — since the various arts exist as separate subjects in the present organization of courses in schools.

These misconceptions about art education are discernible in the low status accorded art education in the hierarchy of school subjects in the teachers colleges, and of course, this state of affairs is echoed in the primary schools. One way of assessing the quality of preparation of the teachers is by observing the quality of performance of student teachers after graduation. The ministry of education does not hold these teachers in any regard because of their poor performance in schools. For this lack of good quality work in art in schools, the ministry feels reluctant to support schools financially to purchase art materials. As a result of this nonchalant attitude toward art by the ministry, compounded by lack of interest on the part of the classroom teacher, students' interests cannot develop and so, most of the primary school children are denied the educational experiences that art education can offer them. This was the case when fewer
children used to attend school in Nigeria, before the inception of the universal primary education for all children. The situation is likely to grow worse in the near future. The author takes a serious view of this state of affairs and feels that a positive action be taken to improve the situation.

This utter neglect of the artistic dimensions of human personality presupposes that learning takes place only in the cognitive mode as if emotional feeling in the affective mode cannot affect man's willingness to learn or not. Common experience shows that how a child feels about wanting to learn may affect his learning achievement. Eisner (1976), a prolific writer on art education, alluded to this state of affairs when he made this remark:

If education as a generic term is a process that expands human consciousness and which fosters one's ability to construct forms that give meaning to experience, then any educational program that neglects half of man's mind is half education at best; at worst it is a mutilation of human capability. (Eisner, 1976, pp.21-22).

Statement of the Problem

As a result of the increasing importance of the contribution that art education can make to the general education of children in the primary schools, and the apparent neglect of this area of learning in the preparation of primary school teachers, the writer believes that a closer look needs to be taken at this present structure
and procedure of teacher preparation in Nigeria with a view to identifying the major factors militating against the provision of quality art education in the teachers' colleges.

This writer believes that the improvement of art education instruction can only be achieved at the primary school level when there is a corresponding improvement in the preparation of teachers for the primary schools. In addition, the writer believes that one way of making art an interesting subject in the primary school is by making the contents relevant to the experiences and environment of the children. Another method of meeting the demand for qualified art teachers is through a program of teacher education in which learning and teaching experiences relate to the type of tasks expected of the student teachers after graduation.

As a logical pursuit of raising the status of art education in the schools, the writer believes that the construction of a new program in art education, that will be more relevant to the needs of the individual, the society, and be more conducive to the environment will go along way in enhancing the status of the arts in education. The program proposed by the writer will be based upon the concept of the "integrated arts". It will be a unique curriculum with a conceptual framework that takes cognizance of the contribution of the knowledge of all the arts
to general education and development of aesthetic literacy.

The main question to which this study will be directed include the following:

1. What is the current status of art education in the teacher training institutions in Nigeria?
2. What is the rationale behind the Integrated arts in the United States?
3. What are the components of an Integrated arts program?
4. Which curriculum model might serve an Integrated Arts program?
5. What competencies could be identified to serve as criteria to evaluate an Integrated Arts teacher?

Importance of the Problem

It is the belief of the writer that art education instruction should be an integral part of every Teacher Training College in Nigeria. He assumes that with experiences in art materials and processes, and a study of the social and cultural implications of the arts, the students can emerge as more self-reliant, creative and capable adult citizens.

Art education in the Teacher Training Colleges of Nigeria is still in its infancy. Many schools are not sufficiently equipped, and are not financially strong to
offer any aspect of art education. Many school administrators and principals are not aware of the immense contribution that art education can make to the general education of children. As a result many administrators do not include art education in their teachers preparation programs. Consequently there is an acute shortage of art education teachers in Nigeria, and many of those available have no adequate training to handle teaching of art education in the primary school classrooms.

In carrying out this study the writer holds the view that for a successful implementation of the universal primary education scheme a new breed of teachers is necessary. Without adequately prepared teachers no educational policy can be implemented, and no curriculum can enter the classroom. Old methods of training teachers must give way to new methods of preparing teachers who are fully equipped to face the demands of new tasks.

In the final analysis the quality of education can be no better than the quality of educational planning and mode of teacher preparation, for it is the teacher who can carry innovation into the classroom. The enormous number of students hitherto untouched by any art education makes it imperative to try another curricular approach that will make learning in art education not only meaningful and educationally rewarding but also more relevant to the needs of the learner and society at large. Experience over the years has shown that the borrowed program of the
British schools does not work in our educational setting. Hence there is a need to prepare teachers in a flexible integrated arts program that will provide a wide array of alternatives to the prospective teachers.

The writer feels that an improved preparatory program for teachers can yield greater dividends for schools, and the society in a host of ways viz:

1. The society and educational leaders will perceive more clearly the relevance of the arts to education and to life.

2. The persistent indifference to art experiences will change in the school curricula.

3. The youth will become sensitively attuned to the world of possibilities inherent in art experiences, and in aesthetic literacy.

4. The teachers of art will broaden their perspectives and see more clearly the implications of other related areas of arts to their special areas of interest.

5. The learning in the integrated arts will result in integrated knowledge of the Nigerian traditional view of arts of all in a pluralistic culture.
Basic Assumptions

Like other developing nations of Africa, Nigeria has embarked upon a technological race towards modernization via industrialization to improve the lot of its people. It has also been realized that only the educated can run the race well in the modern world. If education is so vital, the author feels that an all-round education should be provided for the young generation so that they will be in a position to make choices when life presents them with myriads of possible alternatives. Schools are the social institutions which ensure that learning and dissemination of knowledge will take place in forms appropriate for a modern technological society.

It is therefore the conviction of the author that when teachers attain an integrated approach to living and learning, and can break through the the traditional boundaries of specialized disciplines and knowledge to a more unified view of themselves, their subject areas, and the world at large, it is only then that there can be a real hope of achieving fundamental improvement in our schools. Then our schools will bear relevance to our needs and environments. It is also assumed that an Integrated Arts has a greater potential of presenting many alternatives to students than the traditional approach to art education. But before this can happen it is the teacher who must turn
the hub of educational wheel and set it in motion.

It is presumed that a better quality teacher preparation program will go along way toward the realization of this objective. Such a well balanced education will be most useful for developing country like Nigeria where cultural pluralism and diversity are essential traits of the people.

**Purpose of the Study**

As relatively little has been done in the area of art education in our teachers colleges for our prospective teachers of the primary schools, this study will attempt to devise a program in art education for the prospective art teachers for the primary schools based upon a conception of integrated arts.

In addition to developing a program of study in Integrated Arts for the prospective teachers of the Universal Primary Education (UPE) in Nigeria, this writer will

1. identify the weaknesses in current art programs, and in the procedure for the preparation of teachers of art, and suggest how the needs for improvement can be met.

2. make a literature survey of promising programs in related or unified arts which are now underway in art education in the United States of America.
3. provide a rationale and realizable goals for the Integrated arts in the schools in Nigeria.

4. design a curriculum model, and offer a sample sequential program of studies in the integrated arts for prospective teachers of art.

5. identify competencies for prospective teachers of the arts in the universal primary education of Nigeria.

6. consider special problems for teacher preparation that an integrated arts approach may create.

Scope and Limitation of the Study

This study is limited to the preservice preparation of teachers and the status of art education in the universal primary education in Nigeria. Attention will be given to the trends and developments of the unified arts in the United States. The writer will propose a program of studies in the integrated arts for the teachers of the universal primary education in Nigeria. This study is an historical-philosophical mode of inquiry leading to a conceptual framework for a curriculum.

Another limitation of the study is caused by the heterogeneous nature of schools as one moves from one state to another. This affects the level and quality of administrative supervision, and the level of qualification
for teachers in different regions of the country not to mention the enormity of differences in language, culture and religion. As a result of these the proposed study for teacher education needs to be discussed at a level of generality enabling it to be adapted to local needs and interests.

This study deals only with the curriculum content, facilities, and personnel for the art education in the teacher training colleges and only passing references are made to that of the primary schools. Art education programs in secondary schools and higher institutions of learning will not be considered because they have no direct bearing on the preparation of the primary school teachers except that the university graduates teach the teachers of the Teacher Training Colleges.

Apart from few resources and a short time to assess the effect of the integrated arts program on the learner, the following are the major limitations to this study:

1. The study will be concerned only with the Teacher Training Colleges for preparing teachers for the primary schools in Nigeria.

2. The study will focus on the old and the newly suggested program of art education at the Teacher Training Colleges and suggest the effect the new program might have on the primary schools.

3. The review of literature provides a wide set of
evaluative criteria for an integrated program hence there is no uniform procedure or principles in the related arts.

4. The preparation of art teachers at the university level will not be included in this study as it does not pertain to the education of the universal primary education.

5. This study does not concern itself with the informal education as it may take place in Nigeria. This is not however intended to underrate the importance of the informal education through other aspects of culture contacts but represents an attempt to focus attention on the structure of schools, and the role of formal education in the complex process of cultural exchange, and transmission of knowledge in the western sense of education.

6. This study is focused specifically on the Nigerian situation but it has the potential for application to other developing nations that are both pluralistic and multi-lingual in culture.
Sources and Procedure of Study

Sources of data collected for this study included the libraries at the Ohio State University, Library of Congress at Washington D.C., USAID office at Washington D.C., the Nigerian Embassy, Washington D.C., the Nigerian Consulate Office, New York, United Nations Office, New York, the Federal Ministry of Information and Cultural Affairs, Lagos, Nigeria, States Ministries of Education in Nigeria, selected Teacher Training Colleges in Nigeria, headmasters of selected primary schools in Nigeria, State Councils for Art and Culture. The writer corresponded with persons in the Ministries of Education and Cultural Affairs in Nigeria to locate materials pertinent to the study. In addition, letters were written to major proponents of aesthetic education, and related arts in the United States. As part of the research endeavor the writer collected abroad sample of viewpoints about the learning and teaching of the arts in Nigeria today.

The study procedure consisted of documentary analysis supplemented by interviews with people who have had connections with educational missions in Nigeria, including major Nigerian educators, students and other interested people.
Definition of Terms

For the purpose of this study these words or terms are defined as used in the context:

Integration — is a concept concerned with unity, wholeness, and harmonious relationships. It is concerned with the unity of part-hole relationship. For the purpose of this study it is stipulated to mean the unification of different subject disciplines of the arts to form a more generalized subject, or integrated course. It is intended to unify a number of related activities into a related whole to create a new entity. e.g. Integrated Arts Program.

Integrated Arts — will be used in this context to mean any planned curriculum in the combined or related arts in which boundaries between the specialized arts course were dissolved in favor of certain characteristics or features that transcend the specialized arts.

Program — will be used here to mean a planned curriculum that continues over an extended period of time e.g. two, four, five, six years.

Unit — will be taken to mean an organizational component in an arts program. Such may extend over a period of two, four, five, ten or twelve weeks.

Delivery System — stands for any channel or process that provides for a learning activity, or process for disseminating knowledge.
Modules -- will be used here to indicate a more or less self-contained segment of learning activity that is smaller than a unit but still part of a unit.

Concept -- This means a general idea or understanding usually symbolized by a single word such as perspective, solidity, schema etc.

Modular Scheduling -- means the tailoring of classroom time to the needs of subjects taught based on specific time segments (modules) rather than the traditional standard one-hour classes i.e. flexibility in instructional time and student grouping.

Flexible Scheduling -- denotes an open scheduling in a school setting in which the convenience of student is considered the main criterion in the allotment of time for courses.

Team Teaching -- means an instructional strategy in which members of a group cooperate to teach a particular concept or activity in a collaborative fashion.

Related Arts Curriculum -- This curriculum amalgamates the arts -- visual arts, music, dance, theatre arts, literature and film into one whole -- a single indivisible entity. Integrated arts has a similar purpose.

Primary Education -- as used here refers to the education given in a school for children aged normally six to twelve (6-12). It is the elementary or basic education for children of that age level.
Teacher Education — denotes that branch of education discipline that is concerned with the preservice preparation or training of teachers. e.g. a teacher training college is an institution charged with the professional preparation and certification of teachers for schools.

Ministry of Education — this denotes the government agency or department that caters for the educational needs of the people at both state and federal levels.

West African Examination Council — this is an autonomous government agency whose function involves the maintenance of a uniform educational standard throughout the English-speaking West Africa. The council makes arrangement to publish the syllabus, grade the final examinations and award the certificates to successful candidates at the pre-college education level.

Organization of the Study

This section presents the general organizational format and sequence of the entire study. The study is composed of six chapters. The first chapter presents the introduction to the study. It contains the statement of the problem, its basic assumptions, purpose, scope and limitations of the study. Sources and procedure of the study are explained, and the definitions of the key terms used in the study are discussed.
The second chapter provides the background information about the status of the arts and education in the traditional and contemporary Nigerian culture. The chapter consists of the traditional functions of arts and crafts, the religious concept, the mode of training of the traditional artists, and the impact of western civilization on the arts and culture of Nigeria. It treats the arts in the contemporary Nigerian culture, the status of art teaching in the schools, and concludes the chapter by discussing the impact of education and modernization on the culture of Nigeria. These factors are considered to be the basic forces that influence and shape the goals and contents of the school curricula.

The third chapter reviews the related studies and literature in art education. It deals specifically with prevailing conceptions and practices in interrelating the arts as a single discipline. It discusses the theories and practices in aesthetic education, related arts and other interdisciplinary approaches in the field of art education, especially as it relates to classroom practice. It states the position of National Art Education Association of America on this issue. It gives a summary and critical assessment of the total concept, and finally discusses how the integrated arts concept might be relevant to Nigerian educational setting.
The fourth chapter provides a rationale for the Integrated Arts curriculum. It summarizes the concept of integration in general curriculum literature. In providing a general rationale for the study of art education, it presents a plausible justification for the integration of the arts. The latter part of the chapter deals with integration of the arts in the indigenous Nigerian culture.

Chapter five is concerned with the development of the proposed SAMOLA MODEL for the arts education program for teacher education in Nigeria. It is an actual development of the art education curriculum for the Teacher Training Colleges in Nigeria. By comparison and contrast of previous efforts on conceptions of curricula, their merits and demerits, a new conceptual framework would be developed, and then a new curriculum model would be generated. The major portion of the chapter will concern itself with the essential considerations in the preparation of teachers for integrated arts, organization and planning of the program, course objectives and outlines. It will provide guidelines for the implementation of the program and evaluation of instruction. Possible problems of implementing the integrated arts program are also dealt with, and possible solutions are provided. In addition to normal classroom teacher expectations, some specific, desirable competencies for teachers of Integrated Arts are also suggested.
The final chapter six will address itself to the summary, conclusions and recommendations for the curriculum development, and art teacher preparation in the teachers colleges. Special recommendations for further study will also be given. In addition to the above, there will be appendices that will provide records and sources of some pertinent documents germane to the study. Some excerpts from the Nigerian Government Policy on Education, and other major addresses on cultural policies will serve as the main contents of the appendices. This last chapter will come to a close with a selected bibliography.
CHAPTER II

THE ARTS AND EDUCATION IN TRADITIONAL AND CONTEMPORARY NIGERIAN CULTURE

Traditional Functions of Arts and Crafts in Nigeria

The present is the aftermath of the past, and is better understood by stepping back into the past. Most literature on the traditional arts of Nigeria are usually part of a large body of African arts. Although it is recognized that Nigeria possesses her own art forms and styles, she shares with the rest of Africa an art heritage with common characteristics in such important concepts as motivations, functions, purposes as well as visual and aesthetic interests. What Wingert (1965) expressed about the importance of motivation, functions and purposes in African art can be applied to the art of Nigeria in particular:

The motivation that leads to the necessity for creation of art forms stems from methods developed to gain satisfaction and fulfillment of the basic, fundamental needs of man through the implementation of his traditional beliefs and aspirations. These needs are and has always been, common to all mankind, but the implementation of their fulfillment is different in every culture. The desire for some form of security, and therefore an assurance of
survival, is one of the essential drives, perhaps the most elemental drive, of all living matter. (Wingert, 1965, p.27)

This implies that the function of the object is not limited to the practical use or utilitarian aspect of the artifact; it considers the significance of object while it is actually in use to bring about the fulfillment of the basic need that motivates its creation.

Religion is the unifying factor in African art. The desire for security and survival in an uncertain and hostile world gave rise to curiosity about the universe, and a search for explanation about the causes and effects of certain natural phenomena. Their keen desire to harness these uncontrollable forces of natural phenomena have led traditional Africans to seek solution through magic rituals, and religious ceremonies. The vast quantity of art objects used in these numerous ceremonies bears an eloquent testimony to the fact that the events serve as one of the major motivations for art-making. Of the many ceremonies for which art forms were required, the most important were those connected with birth, puberty, marriage and death. The puberty ceremony is called the initiation cult, while the one connected with death and reincarnation is known as the ancestral worship. For example, the initiation ceremonies use masks, while the ancestral cults use wooden effigies as symbols of the departed ancestors or leaders of the society.
Nigeria has a rich and long cultural history and tradition which dates back to pre-Christiant era because art has always been part of the nexus of life of the society. The environment of the traditional artist determines the media and style of artistic expression. For instance, the geographical location and vegetation determine, to a very large extent, the style and media of artistic activities in Nigeria. In a similar vein, it is not uncommon to find that those who live in the forest areas of southern Nigeria generally carve in wood, whereas those who live around Abeokuta in the western Nigeria carve in hard stones. In contrast to the south, artists in the north around Benue Plateau carve in soft stone called 'soapstone'. The Hausas who live further north, in the savannah area, rear cattle which produce hides and skin used for leather art works. But those who live around Benin make sculpture pieces from ebony wood. It is also a common sight to see art works made of copper where it is plentiful as in Tada, Bida, and Benin. It is therefore logical to conclude that the medium of an artist is often determined by his environmental setting, whereas the style of his work is dictated by the prevailing convention of the cultural setting.

Today Nigerian traditional art, especially the sculpture, is well known all over the world. The artists who created most of these early works have largely been anonymous. The social and religious functions of the arts and their mode of creation have been the subject of boundless
speculations among foreign observers. It therefore follows that unless a foreign observer tries to understand the basic philosophy of the art work, he must of necessity resort to boundless and baseless speculations because he will view it from a foreign perspective. But with the understanding of life and customs that give these art works their existence, the observers' aesthetic joy may be increased, and the avoidance of the subjective assessment based on unpalatable mixture of gush and prejudice ensured. For instance one cannot comprehend fully the aesthetic significance of the Nok culture, and the bronze works of Ife, Benin, and Igbo-Ukwu in Nigeria without the underlying social and philosophical orientations that led to their creation.

The Nigerian crafts have been invariably influenced by the availability of raw materials. Most of them were made to serve utilitarian purposes and some are made to serve as objects for decoration or embellishment. Nigerian crafts are numerous but the few that have assumed some social and commercial significance include grass-weaving, wood-carving, thorn-carving, ivory-carving, brass-casting, bead and metal work, leather-work, pottery, and cloth-weaving by men and women, but generally it is considered the women's craft.
Music plays an important role in the social and religious life of the Nigerian. To him music must be spontaneous and natural. It is a production of sounds which may either be melodious or emotionally expressive. The traditional Nigerian music often combines vocal and instrumental efforts usually treated as two combined and inseparable elements or art forms. It follows therefore that a good Nigerian musician is often a man of considerable poetic ability.

Nigerian has a wealth of diverse musical instruments such as drums, string, wind and percussion instruments. Certain areas of the community use some type of musical instruments more than others. For example, people in the northern States of Nigeria display more facility in the use of strings and wind— instruments. Their matchless dexterity in the use of "goge" (a string instrument), and "algeita" (a common wind instrument like a trumpet) makes their supremacy in this form of art undeniable. The Yorubas in the western part of Nigeria specialized in the use of "talking drum". To the easterners belong the use of combined flutes and drums to produce a vigorous and hair-raising melody in music.
Dance is often an accompaniment of music in Nigerian culture. Like music Nigerian dances are different kinds. This was expressed in the book entitled, Nigeria Handbook-1977 thus:

Nigerian dances are many and varied. They range from the graceful arm movements and swaying hips of the women to the body contortions and staccato earth-shaking footbeats of the men, from the gentle but precise footwork of the Kanuri, the Itsekiri and Ijaw to the vigorous rhythmic dance of the Ibo and the Tiv. Whatever the dance, it is done with complete abandon and each movement is free, clean, sure and decided, showing absolute muscle control.

**Literature and Drama**

Nigeria is very rich in oral traditions of poetry, myths, folk tales and proverbs but written literature in English is comparatively of recent appearance in Nigeria. The written literature in the vernaculars can claim a longer period of existence.

Theatre or stage drama is comparatively a recent development in Nigeria. The universities are the main sources encouraging it, but there are other few independent people who have set up their mobile theatres that travel across the country. But the area of coverage is often limited by the language they speak.

---

These dramatic performances aid the projection of Nigeria's cultural heritage. Other attempts directed towards the enhancement of Nigerian cultural heritage, and provision of avenues for the development of available talents are encouraged and maintained in the form of dramatic and cultural groups e.g. Ori Olokun Cultural Center of the Institute of African Studies in Ife, and the Ahmadu Bello University Cultural Center at Kano.

The Religious Concept

The traditional religious concept plays a big role in the development of traditional arts of Nigeria. For example, the western world considers good and evil as distinct and unchanging absolutes but Nigerians view these as powers which are neither eternally good nor bad but potentially either, and very often complementary to one another. The traditional Nigerian communities have their own concept of an omnipotent Force—a supreme invisible being who has been responsible for all creation. They call him God in several ethnic languages. They believe that this God, locally and severally called "Orisa" or "Olorun" among the Yorubas, "Chineke" among the Ibos, and "Allah" among the Hausas, holds sway over everyone, and that as a creator, he holds the life of every individual, and indeed that of the whole community in his hands.
It is their conception that the departed ancestors were once brought into the world to contribute their quota to the corporate life of the community, and were later recalled by the same supreme Force when deemed appropriate.

It was strongly believed that this God, and their ancestors can intervene in the affairs of men. For example, the supreme God is believed to be capable of manifesting His power through various deities and other spiritual bodies of the firmament. They consider their ancestors as the intermediaries between this God and the living. This belief is exemplified by the importance and reverence attached to the ancestors. The indigenous community holds the conception that these ancestors can influence the living either for bad or good. Sacrifices or placations are made to the ancestors to avert their displeasure. Any disrespect or neglect of the ancestors may spell doom for the living, therefore everyone struggles to curry their favor, and receive blessings in return from their ancestors. This belief has a considerable influence upon the society as a whole. It is therefore true to say that the traditional artists have enjoyed their heyday in the past when the traditional religion had a domineering influence upon the lifestyle of the community. The traditional religion had a significant influence on the social structure. This concept is expressed by Nelson:
Religion is not only a means of relating men to the supernatural but also a social matter; the secular contemporary world is not separated from an afterworld, but there is a living interpretation of the two. Each exists on different planes, but both are a real part of the present. (Nelson, 1972, p.147)

**Training of Traditional Artists**

To a very large extent the mode of training of the traditional artists determined the quality and character of the art works. For instance, in the Nigerian setting the traditional artists had to be guided by the principles and artistic conventions of the community. As there was no formal education before the advent of the European missionaries, artists such as musicians, dancers, poets, sculptors, and to a lesser extent, painters were trained under an apprenticeship system. This period of apprenticeship was a prerequisite to full-time practice, and to admission into the guild of the recognized professionals. There is often no specific period of apprenticeship for this is often determined by the frequency of attendance, and amount of time devoted to the learning of the essential skills. This explains why the number of years of apprenticeship differs from one master to another but, in any case, long enough to provide the trainee a rigorous training for mastery of essential skills of the art. When the trainee has demonstrated sufficient competence in his area of choice, and his master artist is sufficiently convinced
that he shows a reasonable level of independent perform­ance he would qualify as a master artist. This graduation is often accompanied by eating, drinking, dancing and other solemn merry-making, which is often rounded up by prayer of good wishes for the future. If the trainee is not of a family who traditionally practises art, he would have to pay money and other materials as a token of his appreciation to his master for the training received.

In some instances the arts might be practised as a family trade, in such a case the techniques and secrets would be handed over from the elders to the children. For example, a young child of school age would first learn the different types of woods, then the tools and the techniques used by his father in carving. By the time he reaches the adolescence he has acquired sufficient skill and confidence to produce good work on his own. After a brief introduction to the social and religious uses of different types of carving, he was taught how to carve in the conventional style. Training under the family circle was often free to the trainee who also would be expected to train others from the family circle freely in order to ensure the growth and continuity of the family trade circle. The artistic works of the family guild were done collectively but there was enough latitude for display of individual ingenuity, original innovation and talent. Often individual talents were recognized and admired; and outstanding inventions by
the talented member of the guild would determine the style for emulation by the other members of the guild. The members of the family guild often collectively share the joys of their achievements, or reverses when they occurred. This system of training by apprenticeship and family guild generates a conducive atmosphere for learning without tears, and keeps the child in harmony with his tradition and environment. This tension-free atmosphere is most congenial for learning because it allows for an individual rate of learning devoid of unnecessary competition. The essential equipment in such a learning climate is the willingness or interest to learn.

*The Impact of Western Influences on the Arts and Culture of Nigeria*

With the establishment of the British rule in Nigeria, the sphere of authority and influence of the traditional rulers was undermined. The rulers were obliged to take an oath of allegiance and to sign treaties of loyalty and obedience to the British crown. In this way the cultural activities formerly encouraged by the traditional rulers were greatly curtailed, and it was only in the villages that one could find few people who had interest to carry on their traditional cultural pursuits; thus the traditional status and social functions of the artists were greatly reduced with the consequent adverse effects on the quality
and quantity of artistic expression. Then the formal education system replaced the informal traditional education in Nigeria, and this too was geared to the needs of the colonial administration. The educational policy of the British colonialists was spelled out among the objectives stated by Lord Lugard, the first governor of Nigeria, in 1921 as follows:

The chief function of government primary and secondary schools..............is to train the more promising boys from the village schools as teachers for those schools, as clerks for the local native courts, and as interpreters. (Nduka, 1964, p.21)

Education and good government were not the objectives of the British interest in Nigeria. If anything the overriding objective was to find a new market for manufactured goods, to obtain raw materials for their home industries, and to allow British missionaries to spread the gospel among the indigenous people in order to erase the effects of the slave trade. In other words, traders and missionaries came to Nigeria for purposes of commerce and evangelism, and of course, they believed that some form of government under their control would provide a conducive atmosphere for their trade to flourish. From the scanty literature available on the western influence on the traditional art of Nigeria one can conclude that the impact was strong, destructive and detrimental to artistic development.
Since the early missionaries came from the same place as the colonial government officials, the government reposed a lot of confidence in them to steer the wheel of education for the nation. The missionaries reciprocated well in supplying the much needed clerks and interpreters for the government. For several decades education remained the prerogative of the missionaries, since the British colonial government were satisfied to let the missions run the schools the way they felt. But the aim of missionary education was to preach the gospel, therefore, it was not surprising to see that the focus of the curriculum was on fostering of Christian principles and ideals. Education of the missions served as an instrument of religion designed to produce catechists, pastors, church wardens, teachers, Christians, and new converts. This type of missionary education tended to alienate the people of Nigeria from their culture and traditional way of life.

The early missionaries regarded the traditional arts as idols or fetishes and looked down upon them with scorn and disfavor, and considered them to be strange objects for idol-worship. They viewed the arts as objects which constitute an impediment in the way of social progress or Christian evangelism. For this reason the newly converted Christians were asked to dissociate themselves from the strange symbols of heathenism in order to preserve the sanctity of the Christian faith, and to prevent adulteration which might result from any association or exposure to such
relics of paganism. The general attitudes of these early missionaries was summed up in the sardonic comment of Kraemer:

The missionary is a revolutionary and he has to be so, for to preach and plant Christianity means to make a frontal attack on the beliefs, the customs, the apprehensions of life and the world, and by implication on the social structures and bases of primitive society. (Kraemer, 1938, p.98)

This disdainful attitude was not peculiar to the missionaries only because the colonial administrators also expressed their feelings about African art as expressed by Melville Herskovits in the following words:

It was impressed on the Africans that their art was crude, their talents naive, their music cacophonous, their dances lascivious.......... Sometimes the appraisal was made explicit in discussion and criticism, at times it was reflected in the unspoken attitudes of Europeans, but it was rarely absent. (Herskovits, 1962, p.429)

It was commonly heard among the older Nigerian Christians that the early missionaries burnt or destroyed many of the art objects they came in contact with, as a systematic but calculated effort to eliminate corruptive pagan influences around the Christians. With such a hostile attitude to art, the atmosphere was not conducive to inclusion of art in the mission schools, so the three R's was added to religion, and art was considered unfit for inclusion in the curriculum of a mission school. When viewed through the spectacle of modern contemporary critics, one gets a clue that this disgust for the Nigerian art and culture by the early missionaries was a perfect mirror of European
attitudes of that era.

The Moslems were not only antagonistic to art education but also to all forms of western civilization in general. They felt that western education would not only indoctrinate their children against Moslem tenets of faith and marriage customs, but disrupt the general structure and order of their society. The Moslem north was more resistant to western education than their southern counterparts in Nigeria for the following reasons:

Western education was equated with 'Nasaranci' or Christianity since it was the 'Nasara' or Christians who toppled the existing regime, to establish their own; secondly, the existence of an organized traditional education system, the Koranic school, made it difficult for western education to penetrate the Northern society; thirdly, owing to the Sokoto proclamation, the British had only lukewarm support for education in Northern Nigeria because it would upset the Northern values (social and religious). It must be recalled that Lugard had promised the northern emirs in 1903, to leave things pertaining to their religion and tradition practically as he met them. For these reasons and many more, Western education had a bad start in the North, while the South had a head-start over us. (Fawehinmi, p.47)

Many factors have been detrimental to the development of art education in Nigeria. Christian and Islamic religions in Nigeria have had a destructive impact on the traditional art associated with indigenous religion. Traditional arts have also suffered from the impact of colonialism. If the dictum is true that the present is the aftermath of the past, then one might conclude that art education has yet to recover and survive from these repercussions. But how and when? This is the puzzle to which a fitting solution
must be provided.

Present Status of Art Teaching in Nigeria

Educational crisis is a global phenomenon but probably there is no other setting where the need for education for national development has been greatly felt, and yet difficult to implement and manage like the developing countries of the world. Nigeria is one such country. Nigeria has aptly been described as a country in a hurry in her technological race for modernization. In pursuit of this laudable goal, the Federal government of Nigeria has recently instituted a free universal primary education for all children of school age. But there are problems ahead that militate against the implementation of the scheme. One of such problems has been identified by Hawes in a UNESCO publication, Life-long Education and Curricula in Developing Countries in these words:

Yet common problems do exist, for the education crisis is world-wide and certain of these assume particular significance in new nations facing, at the same time, tasks of political and economic development. (Hawes, 1975, p.10)

Like all other developing countries of the world, one of the greatest and most persistent problems besetting Nigeria today is the preparation of teachers in sufficient quantity and quality for primary schools. Art education in the primary schools appear to suffer most from the acute
shortage of teachers. Many primary schools have no teachers who have been exposed to art education sufficiently enough to give them the courage for teaching arts.

There are different ways of becoming a primary school teacher in Nigeria. One way involves completing primary education after six years, after which the candidate enters a training center where he studies for five years to get qualified as a primary school teacher with a grade two certificate. Another set of candidates have experience in secondary school education for five years, but since these latter do not have sufficient grades to qualify them for a secondary school certificate, they are sent to teacher training institutions for two years where they get qualified as grade two teachers. Another set of teachers hold grade II certificates after secondary education by attending the teacher training college for one year. This group often goes there because the chance of getting to other higher institutions is very slim and partly because of their low quality performance in secondary education.

From the above, it is clear that many attend the teacher training institutions without good educational background, while others go there because other roads to more lucrative vocations are blocked, or at least out of sight. This confused situation contributes to the acute shortage of teachers both in training and in service. In a frantic effort to get more teachers into the primary schools the government has been compelled to establish
some "crash program" teacher training centers where they can train teachers during vacation periods. These teachers ill-equipped as they are, go into the primary classrooms to teach.

Given the situation as it is one cannot expect too much from the present teaching practices in the arts in Nigerian schools. It should be noted that teachers with university degrees do not teach in the primary schools in Nigeria just because those teachers with degrees are earmarked for the secondary schools and the teacher training institutions, and since they are grossly insufficient to go round the institutions, the country cannot afford the luxury of posting them in the primary schools even though their value in such settings is recognized. Many of the graduate teachers who teach in the teacher training institutes have specialist training in one area of arts and this is often studio-oriented in such area as sculpture, painting, ceramics, textile design or illustration and graphics. They follow a rigid syllabus very similar to that of the British art schools. This conception of rigidity and inflexibility is transmitted into the syllabus of art in the teacher training institutes in Nigeria.

It is often said that teachers tend to teach the way they themselves were taught. If there is any place where this dictum is true it is in Nigerian teachers institutes. Nigeria has three main universities that prepare
professional artists and many of these professionally oriented artists teach in the teacher training institutes. From such a background one can easily imagine what those teachers will teach prospective teachers. Most of those who teach Fine art in the universities are British art teachers who have also been studio-oriented. Many teacher training institutes in Nigeria follow roughly the same type of syllabus but with little variations dictated by local conditions. Most of the teacher training institutes teach drawing and painting, pattern and design, three-dimensional work, and art appreciation. Most teachers follow the directed method of teaching art and very little room is given for personal interest and originality. In the process most of the students want to conform to the tradition of the school's level of performance. It is very obvious that the art teachers tend to bend the art students to their own area of specialization as they repeat lessons in the area because they feel more comfortable in it.

Art is regarded as an optional subject in the teacher training institutes and, therefore, only students who are interested in the subject take art in the schools. In many of the more established institutions art is made compulsory for the first three years of the five years of training after which time only interested candidates can offer it for the last two years when they have to sit for a final examination in arts. Generally there is little flexibility
in the program throughout the years so that students are not often challenged by the activities in the art classes. In addition, many of the activities are repetitious and therefore, only few sincerely interested students are found in the art room.

In the secondary schools the position of art is much different as most schools do not teach any form of art. The reason for this may be indifference to art by the principal or lack of teachers because qualified art teachers are still scarce to find. Another discouraging factor to the principals about art is the expense that schools will have to incur on consumable and non-consumable art materials which often claim a large proportion of the budget of the school. The art syllabus follows the British pattern of rigid and inflexible prescriptions. The final examination is stereotyped and very often divorced from the students' experiences. It has only been recently that consideration is given to the use of the Nigerian environment as a source of subjects and themes. The courses of study are much more rigid than that of the teachers' institutes since they are externally prescribed just as the final examination for the students.

Chief among the greatest drawbacks for art development in the schools is lack of adequately equipped teachers.
The most serious problems affecting art education in Nigeria today are:

1. shortage of art teachers
2. dearth of teaching materials
3. lack of sufficient support from the administration i.e. Ministry of education and principals
4. nonchalant attitude of parents to art.
5. disservice done to art teaching by inadequately trained teachers
6. lack of relevance of art program to the Nigerian setting
7. inflexibility of instructional strategies
8. narrow and rigid school art program

Furthermore, the West African Examination Council is very resistant and often slow to change from using an outmoded syllabus on which the final examination is based. There must be a reorientation of people's attitude to art, and this can only come through the provision of definite direction and concrete proposals that will lead to a reorganization of art programs, and provide new leadership and effective training program at the teacher training level.
The Art and Contemporary Nigerian Culture

Like all other developing countries in Africa, the contemporary artists in Nigeria are all undergoing a period of transition, a period marked by a prolific contribution but yet a relentless search for values and identity at both personal and national levels. According to Friedman (1961) what is plaguing African artists today is:

- how to reconcile ancient stabilizing values with the conflicting values of modernity.
  (Friedman, 1961, p.144)

Nigeria has produced many traditional and western trained artists more than any part of Africa but the artists have not yet been able to reconcile the two seemingly irreconcilable opposites — that of merging the two concepts to foster a truly African art. This dichotomy is apparent everywhere. The school art also is often detached from the generality of the people, and it appears that the dilemma that the modern artist is facing today is how to reconcile the borrowed culture from the west with the traditional African culture to form a harmonious entity. The traditional society which used to provide inspiration for the artistic creation has been eroded by several forces—religious and social reorientations. The race for technological development has beclouded the vision of many people from preserving their artistic heritage.
The problems of both traditional and modern or educated artists are not few. The artist has problems in relation to both his art and to the society at large. The traditional artists lack formal education because their major training is transmitted in an informal way through their family system and tradition. Being illiterates, few of them can make their livelihood through their art works; they are therefore bound to live in villages where life maintenance is less expensive.

On the other hand the educated artists who were formally trained locally or abroad assimilate foreign techniques and attitudes. These artists are more marketable in that they are readily absorbed in teaching. Very often the general public does not understand them because they are divorced from their environments, and they produce art that is similar to what is produced in Europe. Only foreigners and some more sophisticated Nigerians can appreciate or understand them. They often find it difficult to find a ready market for their works. In their frantic effort to find a market they resort to copying traditional forms or using local materials with western techniques, and partly because of indecision as to the proper line of development or style they should adopt. The problem is not limited to visual artists, musicians and playwrights have similar problems.
Most educated artists can hardly survive on a freelance basis because there is a limited demand for their art works. Many resort to teaching for lack of job opportunities in the government civil service. Some of these artists teachers cannot all find teaching jobs in the cities so they are forced by such circumstances to teach in small villages where art materials are not available for their own private work. Lacking essential facilities, publicity, and patronage, these artists face greater problems than their counterparts who live in cities.

Writers and theatre groups suffer terribly from communication problem because they live in a multi-lingual culture, and if they write it is in a foreign language — English. Their initial handicaps lie not in the dearth of ideas or imagination, but in the dual role of formulating an idea and concept, and then translating such local concepts and ideas into a foreign idiom. Musicians are in a similar situation. They often receive their academic training overseas, and it is often based on foreign instruments, and only a few of them have tapped the possibilities of local instruments. Such are the myriads of problems militating against the traditional and the contemporary artists in modern Nigerian society. Solutions to these problems will in time come from the artists themselves, but others also will have to come through a new kind of cultural education capable of providing a better link
between all categories of artists with their environments, and traditional practices. There is still a ray of hope for future development of Nigerian art and for the attainment of the arts that will truly be Nigerian in conception as well as in execution. This optimistic view is better expressed in the words of Brown (1966) when she observed:

Nigerians may have walked away from their roots where art was a way of life, for the time being, but they are marching right back again rather proudly .................. (Brown, 1966, p.56)

Another man who voiced his concern even more directly about lack of relevance of Nigerian education to Nigerian culture is Eyo Ita who claimed that the educated Nigerian was out of touch with the very times in which he lived. His advice is as follows:

The Nigerian culture must grow upon its native soil, must strike its roots deep down into the foundation sources of its being, but like a tree it must draw also from the environing atmosphere with its leaves and branches. It can be nothing if it is not a truly Nigerian culture growing out of the Nigerian civilization ................. The wisdom of the centuries gathered by our fathers, their songs and musics, their poetry and art, these must be the basis of our cultural development, and the education of the youth should give it the greatest emphasis.2

Although this piece of advice was directed to the Nigerian people of the early 1930's, his observation of the

Nigerian's need is just as true and relevant today as it was several decades ago.

The Impact of Education and Modernization on Nigerian Cultures

The resultant effect of the rapid changes occurring in the Nigerian community is producing conflicts of values between the young and the old. Today there is a general interest in education in Nigeria. The change from single stream to multi-stream schools is an eloquent testimony of this assertion. Even illiterates are aware that education is a vehicle to better jobs, improved conditions of living and enhanced social status. The mission churches and the voluntary agencies can no longer cope with the rapid expansion of schools and the large number of school children. Added to this is the fact of a population explosion as well as a reduced percentage of infantile mortality due to better medical care. These have greatly increased the population of the juvenile members of the society. This corresponding increase in the school age population has paralleled the rate of growth of new primary schools.

The expansion of Christian mission schools has been considerable in all the various parts of the country. In addition to the secular education, the children of the Christians are acquainted with the tenets and liturgical
procedures of their faith, and later secure good, white color jobs. The Moslem parents who used to send their children to the traditional Koranic schools to learn Arabic so as to enable them to read the Koran and literature concerned with the tenets of Islamic faith have now realized that they need the western type of school education to give them marketable skills. The illiterate parents too have realized the value of educating their children. They consider children's education as an investment that would yield them good dividends in future—when their children secure salaried jobs, and when the parents grow old, they can then rely on their children to supply their needs since they will then be too old to care for themselves as peasant farmers without any life insurance. To the parents, education of their children is a sure investment that can yield sure dividend for future security. The children of the illiterate parents also regard education however small, as a passport to better jobs, and a means of getting out of the rural life into the urban life, where they can enjoy better and modern urban amenities, and enjoy a greater latitude of autonomy through independent living.

The government of Nigeria has also considered education to be a prerequisite to a good, stable and democratic government. As a practical demonstration of this laudable goal of having an educated citizenry, the government of Nigeria has embarked on a large project of mass education
for all the children through an implementation of a free universal primary education. The author therefore makes his humble submission that the establishment of primary schools would avail nothing unless there are adequate teachers to carry out the teaching in the primary schools. He therefore believes that Nigeria should have many institutions for teacher preparation and that such institutions should have teacher preparation programs with relevant curricula and methodology geared to the needs, yearnings, and aspirations of individual learner, and the society at large.

The road to modernization has not been all smooth. For example, this modernization process has brought in its train several factors that call the traditional practices and ways of life into question in Nigeria. The traditional ways of solving problems by the society are found wanton in that they are no longer satisfactory as solutions to the more complex problems brought about by the modernization process. For instance, in the traditional society, the elders and the religious leaders, and parents used to help provide ready solutions to the problems that confront the youth. But with the inception of modernization brought in by industrialization, technological changes, social and economic impacts, the youth can no longer stay in the rural areas because they are conscious of the advantages they can derive in the urban areas. This inevitably calls
for more education, skilled and technical knowledge, and at times some specialized knowledge and expertise to be absorbed into the labor market in the cities. This consciousness of higher status that can accrue from better education tends to make the old order untenable and unacceptable to the young generations. Their interests are no longer at par with the local interests, and therefore, the once highly respected people at the local level can no longer provide the solutions to the complex demands of modern day.

People realize that technology provides a better, easier and faster way of working with greater financial benefits. Therefore people in local areas want to enjoy this higher status and so they realize the need for education to better meet the needs of the time. The resultant effect of this is the congested population of urban areas, and the overpopulation of cities and their suburbs. It is therefore essential for a country of such rapid social and educational development to provide alternate educational experiences from where the young citizens can pick and choose any area of their interests. Art education should have a good position in such a curriculum since the arts has been traditionally part and parcel of the Nigerian culture.
CHAPTER III

REVIEW OF ARTS EDUCATION LITERATURE

This chapter reviews the literature relating to the present study. This literature is drawn from relevant sources in education and represents wide diversity of views about what constitutes the unified or integrated arts especially those trends in art education favoring approaches calling for unification. Arguments advocating interrelationship of the arts are exemplified in the following literature:

Trends Toward Interrelating the Arts in American Education

The Concepts of Aesthetic Education

Many scholars including art educators have written about aesthetic education and its desirability for inclusion in the school curricula as part of the essential education of children, but few have been able to define it specifically. For example, Harry S. Broudy (1967) wrote:

One hears with increasing frequency the demand that something called "aesthetic education" be given a more solid place in the public school curriculum than the customary offerings in art and music ......... there is no consensus as to what the added or new studies should include ........ the proposal for aesthetic education quite often resemble the
humanities courses found in a number of college curricula. (Broudy, 1967, p.29)

Another educator, Ralph Smith decided to use the term to imply "interdisciplinary education in the major arts". (Smith, 1972, p.15). But of all the proponents of the notion of aesthetic education none has been able to give it a more consistent definition than CEMREL under the directorship of Stanley Madeja. Madeja (1977) describes aesthetic education simply as that area of study that promotes "learning to perceive, judge, and value aesthetically what we come to know through our senses". (Madeja, and Onuska, 1977, p.3) He considers aesthetic education as a missing dimension in the general education of children. He advocates that children should be provided with this vital dimension of human knowledge. Aesthetic education is in his view not a discipline in itself but a domain or "area of study". He points out that aesthetic education should not be confused with philosophical aesthetics. "Aesthetics" is the philosophy of aesthetic phenomena usually studied as a branch of philosophy in higher institutions of learning. By contrast, aesthetic education is:

an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination. . . . . . it goes beyond the limits of any single discipline and relates to the full range of human experiences; it is a necessary part of a general education of every child. (Madeja, and Onuska, 1977, p.5)
Madeja believes that aesthetic education can promote the specific goals of basic education by helping:

1. to encourage the use of all the senses by developing visual, aural and kinetic perception.
2. to help students build their capabilities to organize ideas, understand processes, analyze similarities and differences.
3. to help students improve their capacities for making informed judgments and decisions.
4. to make students aware of the significance of aesthetic values to the individual and the society.
5. to provide a forum for students' participation in a wide range of aesthetic experiences in order to attain aesthetic literacy.

He holds the notion that aesthetic experiences should include studies of dance, film, literature, music, theatre and the visual arts. In considering the study of aesthetic education through the interrelationships and commonalities, he suggests this approach:

regard the arts disciplines as separately existing phenomena that are sometimes best explained in terms of their unique qualities, and at other times by their interrelationships and assume that there are concepts found in philosophical-aesthetics that can be used as organizers for the general content base for an aesthetic education curriculum. (Madeja, and Onuska, 1977, p.7)

It is an interdisciplinary arts approach labelled as "aesthetic education". The units of courses are organized around the concepts that are common to more than one art
form. His conception of the curriculum covers a wide range of the artists, arts, and cultural institutions and organizations, and the community at large. With this approach the arts disciplines serve as the base while the society and the learner become the context within which the curriculum can operate. In such a case the learner directs the level and mode of instruction while the society provides the value structure for the modus operandi. This aesthetic education curriculum attempts at presenting a comprehensive view of the arts because the innovative curriculum basically teaches all the arts by providing all the instructional resources and packages that can guide the teachers. The program is aimed at using series of instructional materials that teach a specific concept and thereby provide maximum individualized learning with a broad range of multi-media materials. Such students work with materials to perceive, analyze, talk about art, produce or perform, judge, value, and react aesthetically to the works of art and environment.

The program focuses on certain centers of attention, takes full cognizance of the natural setting of the environment, and also the cultural diversities of the participants. Madeja asserted that the program has made a considerable progress, since its inception, in promoting and developing perceptual awareness, language ability, skills in creative expression, and aesthetic appreciation in students. He makes no reservation in declaring that the participants
"have become more sensitive human beings". (Madeja and Onuska, 1977, p.116)

The Concept of Related Arts

This concept refers to the hypothetical synthesis of all the arts — music, visual arts, dance, film and drama, as components within the basic education of children. The 1977 Report of the NAEA Commission on Art Education states that the aim of the related arts is "to broaden the base for arts education within the curriculum and make it applicable to every child." (NAEA Commission Report, 1977, p.54) The related arts courses, focus on relevant art works, chosen on their merits alone to assist the student in the development of his own perceptions. Since the art is not being used to illustrate a theme or historical movement, the student is free to concentrate on understanding his response to art work, and on his observations of other students' reactions in order to help him develop a more valid, critical judgment of what is being observed. Such a program is often directed toward all students regardless of their academic or artistic background.

A course in related arts has been developed by the Pennsylvania Department of Education under the direction of Clyde McGeary. The objectives of the course include the following:

1. developing aesthetic sensitivity;
2. cultivating independent artistic judgment;
3. exploring the nature of the individual arts;
4. exploring the relationships among the arts;
5. exploring the creative process; and
6. developing an awareness of the arts in their social context.

Dimondstein (1974; 1977) declares that the purpose of the related arts program is to afford children the opportunity to express effectively with their eyes, hands, voices, bodies and minds through an energetic involvement in an open dialogue. She claims that the program can encourage the development of inward and outward perception in children and make them become better creators, performers and critics of the artistic activities. She believes that children exposed to broad repertoire of experiences for some considerable period of time, do not necessarily participate in all forms with equal intensity because each child finds some art forms more appealing to his taste and style of working than others. She claims that children derive full meanings through two main sources: the discursive or cognitive aspects and through nondiscursive or affective modes of human dimension. Both aspects overlap and there is no boundary between them. She claims that the arts education is concerned primarily with the education of feelings and the development of sensibility.
To her meaningful interrelationships can only develop through the knowledge of the differences and similarities in the arts. She is of the opinion that an interrelated approach to the study of arts lends itself to a non-graded structure in curriculum planning and, at the same time, it allows for differing levels of creative effort in response to problems of varying degrees of difficulty and sophistication. She asserts that with this new approach to the teaching and learning of the arts, the feeling of closure characteristic of narrow approach to learning is abandoned in favor of a feeling of release that accrues through exposure to larger, fundamental ideas in the arts. To really do this well, she maintains, the child must participate actively in all the varied aspects of the creative process -- creating, performing, composing, listening and looking with critical awareness, judging his own work and that of others. Through interrelationship one can stretch or broaden the concepts of the arts and develop a language flexible in permitting variability of expression through different possibilities of avenues in using art media.

Her proposed conceptual framework is derived from the parameter of the aesthetic nature of space-time-force as a structure within which to perceive the similarities and differences between painting, sculpture, dance, and poetry, based on these four factors:
1. definition and description of each art form
2. distinguishing characteristics
3. nature of the experiential approach and
4. art elements of each form.

She believes that the conceptual approach can create an atmosphere where learning in the arts can become a consistent search to extend and expand expressive meanings. She however does not provide any clear and specific guidance in implementing the theory in a classroom setting.

Karel (1965, 1966, 1968) poses as one of the major proponents of the allied arts or related arts and has made a prolific contribution to writings or literature on the issue. Three of his most recent articles declare his position and philosophy on the integration of the arts. He feels that the practice of teaching certain aspects of arts and neglecting some other aspects has succeeded only in giving students a lop-sided view of the arts. He asserts that this approach in the main has jeopardized the course of the arts in our schools, and that its resultant effect has been evidenced in its maintenance of an artistic "apartheid". He believes that the aesthetic method of learning needs to be developed in schools as this is one of the surest ways of fostering the basic methods of aesthetic through the teaching of values, standards, and the ability to make judgments on the basis of one's own criterion. But he feels that the arts, as now being taught as separate
subjects, makes the arts not only separate but very much incomplete.

He points out that one of the earliest attempts of synthesizing the various arts was published in a book entitled *The Allied Arts: A High School Humanities Guide for Missouri*, of which he was a co-author in 1963. The book gives a direction for fusing the arts, not simply as separate arts into one course but basing its conceptual framework on the basic similarities among the arts and upon their unifying principles: subject, function, medium, forms, and style. Apart from the earlier attempt of combining the arts via "humanities" approach to integration as found in such a book as *The Humanities: Applied Aesthetics* by Dudley and Faricy (1951), this allied arts is a significant landmark in the history of aesthetic education. He recommends that a good arts program should provide opportunities for (1) experiencing the arts as background, (2) experiencing the arts through creativity, (3) experiencing the arts through performance, and experiencing the arts through other subjects.

Lewis (1976) expressed her belief about the future of the arts in education that she would like to see all the arts to be offered to all children and the young people and that this will cover all the children from elementary to secondary school, and that such programs will include music, the visual arts, the creative writing, and
also dance, drama and new art forms. She feels that one way of accomplishing this is by integrating offerings and resources in a comprehensive arts program. She gives the example of the movement toward unification of disciplines as evidenced in the formation of social studies, language arts, sciences etc, and the vogue in practice as a result of the recognition of the interrelatedness of subjects, and that this move should indicate the direction of the synthesis of the arts. She wants to see the arts become central rather than peripheral in the curriculum. She feels that this will make the arts program exist as a self-sustaining component of the curriculum, parallel to the social studies. If any difficulty should emerge in the realization of this integration, she maintains "it is because educators have compartmentalized their own thinking and practice for so long that the artificial barriers seem natural and the natural relationships are no longer evident." She declares:

It is clear that the time has come for those who teach the arts to acknowledge that integration can facilitate richer, more varied programs, permit more effective use of instructional time, and eliminate wasteful competition over the access to resources. An integrated arts program emphasizes what is fundamental to the arts. All the arts have a common core. All involve forms that are aesthetic, creative, and expressive. All bring into existence something that was there before. All embody and communicate human aspiration and feeling. All are rooted in ritual and symbolism. All required a body of skills that are developed through practice. (Lewis, 1976, pp.165-166)
Langer (1966) emphasizes the cultural importance of the arts which she considers to be essential in any system of education. To her art denotes a generic term which subsumes painting, sculpture, architecture, music, dance, literature, drama and film — all are avenues that lead to "the practice of creating perceptible forms expressive of human feelings". She posits that human beings depend on symbols or images for expressing ideas, feelings and imagination. To her, language employs the word symbols while art relies on the use of images for the expression of inner experience. She believes that the arts perform the best function of objectifying feeling so that it can be brought down to our level of comprehension and contemplation.

Regarding the arts in the general education of all children, Langer asserts:

........... that a wide neglect of artistic education is a neglect in the education of feeling. Most people are so imbued with the idea that feeling is a formless total organic excitement in men as in animals, that the idea of educating feeling, developing its scope and quality, seems odd to them if not absurd. It is really I think at the very heart of personal education. (Langer, 1966, p.12)

Watson (1969) reports that the growing interest and participation in the arts have not been reflected in our environment in a way of improving it. She feels that people have talked a lot about the interrelatedness of the arts but have done little in a way of fusing them in a classroom teaching situation at the elementary level. She describes how visual arts and music could be maintained in
a teaching situation especially through the common properties or characteristic features — form, rhythm, line, or pattern, texture, harmony, color and mood. Her experiment, carried out at the McMillan Junior High School, Omaha Nebraska shows that students became very anxious to participate in such programs because they constantly gained in understanding of worthwhile concepts since the quality of the final product was not the goal of the problem presented, and an unnecessary comparison of students' works were not indulged in. Throughout the program implementation care was taken to strike a good balance between the utilization of visual and auditory media, and it was discovered that frequent alternation between the two areas assisted them in relating ideas and in kindling the students' interests.

She concludes therefore that, given the opportunity, students have the inherent ability to profit immensely from such an integration of the basic elements of visual arts and music and not only in using the visual arts as an appendage of music or vice versa. She however warned that special care should be taken to maintain the equilibrium between the utilization of visual and auditory media.

The Concept of the Allied Arts

Karel represents one of the proponents of this approach to the study of art education. The "allied arts" represents one of the earliest terms used to designate
the synthesis of the various arts. It is used to denote the study of the combined arts via humanities approach to integration. The book defines allied arts as:

A fusion of the arts, not simply separate arts crammed into one course but basing its conceptual framework on the basic similarities among the arts, and upon their unifying principles — subject, function, medium, elements, forms, style, organization and judgment. (Karel, 1966, p.112)

The allied arts came into being as a reaction against the older humanities courses which generally force art to conform to thematic, historical, or structural molds. The subject as it was conceived then encompasses "the major art fields — music, literature, painting, sculpture, architecture as well as many of the combined areas such as opera, cinema, city planning, advertising, industrial design and the crafts". Its educational goal was to teach students the basic methods of aesthetic thought, or critical judgment. It was also a sharp reaction against the neglect of the basic problems of the arts such as the teaching of values, standards, and the ability to make judgments on one's own.

This humble, but bold step, was taken by a group of art educators under the leadership of Alfred Bleckschmidt, an art supervisor in Jefferson city, Missouri, in response to the call of the American Association of School Administrators that art must be restructured if it was not to become an academic "slum area" in the schools in 1959.
The Association expressed its faith in the arts but pleaded for a better curricular structure by saying:

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, architecture and the like are included side by side with other important subjects. It is important that pupils as part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man. (Karel, 1965, p.6)

**Interdisciplinary Approaches Advocates**

Linderman (1976) regards the interdisciplinary learning through art as a worthwhile venture. Not only does he believe that art should permeate the whole of the elementary school curriculum but that it can serve as a common denominator for uniting many learning areas also. He suggests various strategies of relating art to such subjects as language, reading, science, mathematics and history. His approach tends towards correlation of art either as an integral part of that discipline or as a service agent to the other disciplines.

Gaitskell (1975), points to the desirability of relating the arts to the general curriculum. He claims that many schools are now in favor of a broad context of a "related arts". He points out that articles, conferences and grants devoted to combining the arts with other areas of learning clearly indicate national trends towards new programs in the arts -- an integration within the various arts.
He illustrates how students and teachers can adopt improvisational methods to attain relationships within the different arts. He shows how graphical and musical improvisation can work together with word images to create a novel expression. He shows how drama, movement and music can be related in perfect unison. He believes that there is indeed an increasingly growing desire to extend the base of art education as reflected by the new approaches to team teaching.

He considers it easier to expand the knowledge of prospective teachers in the area of related arts for a reciprocal enrichment of one another than seeking understanding in other academic subjects not beneficial to the promotion of the arts. He suggests that discovering how to discover can be inculcated through involvement in the studying of the related arts — a useful learning of discovering similarities and differences in the arts. Art teachers need the broad curriculum integration that has helped in synthesizing social and science subjects into unified entities.

The research review compiled by Conway (1967) on the "Multiple-sensory Modality Communication and the Problem of Sign Types" posits another perspective for viewing the superiority of an integrated arts program over the traditional subject-based disciplines in the arts. He presents these divergent views based on the research findings of
Travers, Severin and Hartman. While Travers asserts that "the use of two sensory modalities has no advantage over one in the learning of material which is redundant across modalities". (Conway, 1967, p.374). Servin and Hartman confirm that "an increase in the number of cues available in the communication of information increases the information gain from that communication (cue summation), provided that the cues are available in the situation where the gain is tested (stimulus generalization)." (Conway, 1967, p.375) These opposing views led Servin to investigate further and came to these conclusions:

Multiple-channel communications, ....... are superior to single-channel communications when relevant cues are summated across channels, and are equal when redundant between channels. (Conway, 1967, p.375)

The implication for arts education is that learning gains will occur through synthesis of all arts.

Hoffa (1973) makes a clarion call to all the professional members of art education in his capacity as president of NAEA that gone are the days when subjects can continue to exist in fragmentation as mini-subjects. He feels that the hope of survival for arts education lies in a cooperative effort on the part of teachers of various arts to merge all different arts subjects into an entity to be called arts education. He cites the instances of strength achieved through unification by social studies, unified science, physical education and others. He believes that only the alliances can give it the much desired unity
and strength to exist in the school curriculum. He contends that "if art education is important, it is important because the arts are important to the human condition" (Hoffa, 1973, p.17)—all the arts are important for all men. He postulates that the future of the arts would depend on the art educators willingness to broaden their educational base and their educational mission through the unified arts program.

Kern (1976) points out that, within the field of arts education, there is a wide disparity of conception and focus, and that this state of affairs has led to the concomitant lack of internal consistency in our educational planning and teaching in the arts. These differing conceptions are evidenced by the many names—humanities education, Aesthetic Education and Arts-In-Special Education, which have different objectives as to the point of emphasis. He contends that this lack of focus has led to the lack of internal consistency, and that art educators need to focus on the use of arts in education, and carefully selected educational experiences that are consonant with that goal.

Werner, Amdur, Courtney, Nilsen, Hall and George (1973) express their views on what interdisciplinary courses in the arts should be or should not be and their feelings about what the related arts should be or not be. They feel that the related arts should focus on student's own response to art work and on his observations of other students'
reactions. Such study should help the student relate to a clearer understanding of himself and his values. They feel that the related arts teachers should be sensitive to the parallels in learning and "avoid forcing or fabricating superficial relationships among the arts. They recommended that teachers involved in team effort should work together simultaneously as a group in order to achieve the desired effect. They however consider the question of evaluation as persistent problems still awaiting solution by further research.

Schwarz (1967) states that the idea of relating arts in the form of allied arts has engaged the attention of many art educators and professional educators for several decades. He claims that some teacher education institutions have launched training programs in the allied arts. It has been suggested also that such training programs should rely on a broadly-based criteria of interrelating all of the arts, rather than be allowed "to become bogged down in a mire of technical minutiae". (Schwarz, 1967, p.29) Technical proficiency should give way to general knowledge of various fields. Despite its attendant problems, team teaching of experienced teachers has been suggested as a solution to personnel problem.

Gunter (1974) postulates that all arts manifest their commonalities through sensing, responding, expressing, media, technique, aesthetics, creativity, and imagery.
These "commonalities together constitute indispensable components in a comprehensive life process common to all arts." (Gunter, 1974, p. 20) He points out that this process is reflected sequentially through:

1. sensing oneself and the surrounding world
2. responding to the things sensed, and
3. expressing these responses through media, technique, aesthetics, creativity and imagery.

This common process is adopted by all practitioners of all arts — professional or amateurish. All the existing differences within the arts are matters of degree and emphasis rather than in kind. Thus the various ideas of arts education can play harmonious and complementary roles in the total educational enterprise. The universality of this common arts process can provide an effective basis for all interdisciplinary arts program.

He believes that the interdisciplinary approach to the arts can strengthen each of the arts individually or collectively as well as enhance the effectiveness of student learning in the arts. He points to the fact that closer collaboration and union among the various arts has been the point of emphasis among the national leaders in the arts. For an effective implementation of such a program the instructors and course structures must lend themselves to interdisciplinary approaches.
Janoff (1976) states her concern for the interdisciplinary learning in the arts for children and to the conviction that students tend to be more receptive and responsive to aesthetic experience when it is meaningful to them in a personal way. She therefore recommends that the pre-service education of teachers in art education should provide opportunities to consider and develop multidisciplinary or interdisciplinary learning packages that can bring about integration of learning at the elementary school level.

Bessom (1976) reports on the White House Conference on Arts Education that brought together the various arts practitioners, educators, and the government together for a common concern that capitalizes on the necessity of the arts for mass population. It points out that an ideal curriculum should develop creativity, self expression, self-respect, and represent a balance of offerings not within a single art subject but among all the arts. All should be taught by teachers who understand the values in all subjects. The knowledge of art is basic and essential to all education of youth and, therefore, should be part of general education.

McMenamin, Jr. (1951) says that all artists may excel in one area of practice but should have the capacity for overview and sensing organic relationships within the arts as a whole. The various arts live beyond their age because of their inherent capability to transmit human
values in societies. Since the good art has a significant form, a work of art must be seen as a total organism which should be sensed in its entirety by the perceiver for comprehension of full meaning. Sociologically, all the arts transmit concepts through symbols (nondiscursive), psychologically all arts furnish aesthetic vehicles for the expression of self, and both functions are set in motion by the impact of experience upon the mind.

Kehne, Jr. (1976) identifies a model for understanding integration in a school curriculum. He identifies these three major areas which an art teacher must envision in order to achieve an integrated arts program:

(1) knowledge of skills
(2) knowledge of terminology
(3) the school program integration

He believes that the teacher has an important role to play in order to achieve maximum results in an integrated arts program. His approach favors the correlation of the arts with the total school curriculum, where teachers collaborate, and have a prior knowledge of what other teachers of various disciplines will teach. He believes that this approach will result in reciprocal enrichment of both arts and other disciplines, and that it will break the traditional departmentalization of school curriculum, show the public that arts education has relevance for education as a whole, and point to teachers that the future of art education lies in its unified program.
Ritz (1976) holds a narrow view of the unified arts program as an interdisciplinary approach to the teaching of art, home economics, and industrial arts. He however believes that almost any other subject areas can be included in the content structure provided they have overlapping similar areas or relationships among the content areas. He feels that a true unification cannot be attained if separate subject areas retain their original elements as content base, otherwise, the fragmentation we want to avoid will inevitably result. He posits that Technology can serve as a unified content base for drawing program content in the integrated arts on the ground that technology plays a significant role in today's society.

The report of National Education Association International Panel stresses the need for interdisciplinary learning as quoted below:

Fieldsof knowledge are rapidly becoming more closely associated, and interdisciplinary solutions to problems are increasingly common. It follows that skills for coping with complex interrelationships, including their human components, need to be acquired.3

Clark (1975), points to the importance of acquiring knowledge of both alphanumeric and pictographic images, words and pictures or ideas and icons as necessary basic tools in

learning-teaching situation. These are the two main avenues, or in the term coined by James Gibson, the "primary surrogates" by which human ideas are transmitted. He feels that our public education has laid too much emphasis on the alphanumeric (word and number concept) aspects to detriment or utter neglect of the pictographic (visual or image concept) dimension. He postulates that "certain kinds of iconic concepts cannot be effectively expressed verbally just as certain verbal concepts cannot be effectively expressed iconically." (Clark, 1975, p.27-30) He maintains that teachers should know how to use both alphanumeric symbols, and the pictographic symbols because when the latter is sacrificed to the former, the imagery thus translated is bound to suffer some loss in clarity and meaning.

**Summary and Analysis of the Literature**

From the literature examined in this chapter, one can safely conclude that the concept of the unification of all the arts is looming large in the minds of a number of prominent art educators. The concept has received several labels in literature such as allied arts, related arts, correlated arts, comprehensive arts, interdisciplinary arts, unified arts, aesthetic education, combined arts, integrated arts, the arts, or even arts and humanities. This diversity
in nomenclature exemplifies the various shades of opinion about the points of emphasis, and components of the unified arts.

While there are projects and literature dealing with integrating the various arts, there are relatively few that can identify what should constitute the contents, and methodology of implementing the program in a teaching-learning situation. This growing interest in integrated arts program has been widespread but surprisingly research efforts to assess its superiority over the traditional methods of programming and instructing is yet a rarity in the field of art education. If anything, the literature in this area of integrated arts has been fraught with isolated efforts, and the protagonists of the concepts are still mounting up defensible rationales for the acceptance of this direction in arts education. Some of the programs are taught in groups of schools while others are taught in single schools. Some are real projects receiving government or institutional grants while others are private enterprises or research projects.

This present status of unified arts education is somewhat difficult to appraise. The reason for this difficulty lies in the diversified nature, of the theory, practice and the interpretation of what it means. Although there are no precise and universally accepted definitions of such terms as "aesthetic education", "allied arts", and "related
arts" in current literature, they have obvious conceptual and theoretical distinctions which often become blurred and indistinct in actual educational practice in a teaching-learning situation. These concepts often differ in practice and components as there are proponents and places where the concepts are implemented. Despite all the conceptual differences they are not at distant polarities in intent at fostering the development of aesthetic awareness. If anything, they all converge in their dissention that art education, as it is being practiced in schools of today is not providing sufficient avenues for the cultivation and appreciation of the aesthetic dimension of education. In other words their intents run parallel with their assumptions that when all the various arts are presented to the child, he is exposed to a greater variety of aesthetic experiences, than when he is presented with single, separate art subjects.

The three concepts are not antithetical to the growth of art education in the schools but rather contending forces aimed at bringing all shades and forms of art more forcibly into the classroom for a more rewarding educational experience to the learner. Even though they differ regarding points of emphasis, and what should constitute the curriculum, they all agree on the breaking of the artificial barrier created by convention which has resulted in the watertight compartmentalization of disciplines as evidenced
by the subject-oriented approaches even among disciplines that have common strands of similarities. Paramount in their intents is to deal with the whole child by providing him with the varied but conglomerated experiences that can foster visual literacy or the education of vision. They all agree to foster this development of aesthetic literacy through interdisciplinary approaches that take into cognizance the integration of life experience, the indivisibility of knowledge, the effect of environment, and individual and group interests and preferences on learning. They further agree that both rational and emotional dimensions of human personality are equally important, and that both must be developed simultaneously so that the human potentiality may be fully realized to the benefit of mankind.

Despite this common band in intents and purposes there is a dearth of specificity of distinctions of these terms: "aesthetic education", "allied arts" and "related arts" in current literature in art education. The available definitions used in current literature treat them separately in an open manner, and without defining their parameters. For example, Kern believes that in "Aesthetic education" the primary focus is on aesthetic experience. Its major goal is to understand and learn to control the aesthetic dimension of experience, and the works of art are used aesthetically as vehicles through which this understanding and control can be developed. Major
educational activities would include the critical apprehension of aesthetic phenomena as well as the expression of aesthetic values through the production or performance of aesthetic object or events.

On the other hand the "related arts" primarily focuses upon the various disciplines, the study of which comprises the general education of the student. Its major goal is to provide the student with the general education needed to cope with everyday life. Within this conception the arts are used instrumentally, as processes through which an understanding of the various disciplines may be achieved. The major educational activities would be cognitive in nature dealing with concepts and facts pertinent to each of the disciplines involved. The "allied arts" employs the various elements common to several arts to teach and foster aesthetic literacy in students through the study of theory and practice. All these differing conceptions and practices of education in the arts serve as a pointer to the desirability of the synthesis of the arts, and its inclusion in the school curriculum as a vital learning experience. Yet a consensus needs to be sought regarding curricular components and instructional methodology.

This literature has provided substantial evidence that the integrated arts program holds a lot of promise for the future of the arts in the schools. Other projects in this
field have further demonstrated that significant gains in student learning and interest occur when confronted with unified arts as compared to the conventional individual art programs. The proponents of integration of the arts generally support the notion of making the arts a vital part of the basic education program either through interdisciplinary approaches to instruction, or as a part of general education for all children. They prefer to see the generalist arts teachers at the elementary school level. These fusion advocates favor the notion that art studio performances are not as essential as the overall aesthetic valuing of the child. It is however observable that this lack of common concept and focus in unified arts is a definite weakness in art education because it does not lend the subject any internal consistency or the development of a conceptual framework which can lead to generalizability of principles of theory and practice.

Relevance of the Integrated Arts Curriculum Concept to Nigerian Educational Setting

The arts were well differentiated in western culture as early as the Greeks. They developed in different ways, and from time to time were integrated in various ways as in rituals and in theatre. Teaching traditions were well differentiated since the middle ages. There has never been
a time in the West when teachers were trained to be competent in all the arts even in times when the arts were integrated in worship or in art forms like opera or cinema. The concept of integrating the arts is therefore a by-product of several years of theory and practice. It is also true that art as a means of expressing and communicating ideas and feelings has also been employed in the traditional cultures of Nigeria.

Few cultures exist without some form of art. The difference lies in the type and function of the art in the society, and this assumption is even more true of old traditional cultures such as are found in Africa. If Africa can boast of any country with such age-long tradition of rich artistic cultural heritage it would be Nigeria. For example, radiocarbon studies have proven that the terracotta sculptures and bronze castings found at Ife have shown that some of them date between the sixth and tenth centuries A.D. Yet these arts do not compare in age with the earlier terracotta works of the Nok culture of the central Nigeria dating between 500 B.C. and A.D. 200. Since there were no written records about the art works, the exact age cannot be given, but oral tradition has it that many other ancient art works contemporaneous with the Nok culture could not survive the ages because they were made of perishable materials. Testifying to this assertion a scholar, William Fagg based his evidence on the available quantity, and observable quality and richness of Nigerian
art, and affirmed his belief as follows:

in Nigeria alone can we discern the mainstream of artistic development through two millenia and more........ it is to Nigeria that all the African nations must look as the principal trustee of the more durable fruits of the Negro artistic genius. (Fagg, 1963)

This is however a difference in the method of learning art in the traditional Nigerian society from the method employed in formal schools. The traditional artist in Nigeria up till today trains his students by employing the method of apprenticeship — very similar to what was done in the boutiga or studio workshop in Italy during the Italian Renaissance. But the main difference is that the traditional artist often takes up the profession by being a member of a lineage to which the tradition of artistry has been ascribed. Other people who want to learn the art must pay money and materials for it before the permission is given to learn it. The differences in the status of the artist are correlative to specific social or political situations. These situations in turn define the aesthetic standard and determine artistic styles. Another important factor that can make the artist important in the African society is his understanding of the traditions, and cultures of the community. This is essential for the rendition of his art works according to the taste and standard expected by the community. This makes it imperative for the artist to understand African philosophy of art which mingles religion, arts and custom in inseparable wholes.
Given the above facts it becomes clear that Nigeria too has a long tradition of artistic heritage, and that she had different systems of teaching and using arts. With the advent of the British colonialists in Nigeria, the arts have been taught as separate, unconnected concepts in the schools. This British influence has paralyzed art in our schools to such an extent that art is struggling to survive among the public school curricula.

In a developing country like Nigeria there is a great rush to develop many things at a record time. In such a case the implementation of projects or activities may have to follow a list of priorities and those that are deemed essential will naturally be high on the hierarchy of priorities. If we are to learn from the mistakes of others, Nigeria must not wait until the neglect of the emotional dimension of our education begins to spell havoc in our society. To cater for various aspects of the human personality, we should provide educational experiences that will cater for the maximum development of every person or else our education will be lop-sided.

In a country with a limited financial resources like Nigeria, we can be more economical in the use of personnel and materials by making them available to the greatest number they can reach in the teaching and learning setting. With the structure of the curriculum of art into an integrated arts program, students will have more options and areas of interest so that even if they are deficient in one area,
they can also have an area of strength and proficiency. This approach will augur well for the profession and make art education more attractive to the learners.

Common experience has shown that teachers with broad education or generalists are more useful than specialists in the Nigerian schools. They are more useful in two specific ways: one, because they have a broad knowledge of several subjects to which they can relate students' experiences, and two, because they can easily be called upon to occupy classes that have no teachers since shortage of teachers is a persistent problem in Nigerian educational institutions. For example, the general science teachers can teach many science subjects at the elementary level, and this is surely more economical for the school. If the social studies teachers have combined several subjects, and general science teachers who have combined separate science subjects are so demanded and so marketable in Nigeria, one wonders if the generalist's approach will not be more preferable to the needs of the country at this point in time, and also for sometime in a foreseeable future. For instance 235,000 teachers are required for the universal primary education in Nigeria, and now less than half of the number is available. If for example an advanced country like America can realize the value of interrelationship of learnings in allied areas, then it will even be more proper for a developing country like Nigeria to train her manpower in the broad area of
education in order to get a good supply of her much needed teachers to prosecute her program of the universal primary education.

To establish the pertinence of these concepts for the arts in the educational institutions in Nigeria, we should have to approach it through the mode of teacher preparation. In the first case the teacher who implements the educational program must not be ignorant of what should go into the classroom because no curriculum can enter the classroom unless the teacher wants it. This concept will be very relevant to Nigerian situation because the traditional cultures used to put many arts together, and often worked in groups to share their knowledge in improving works of art. This concept can be tried out in the teacher training colleges, and then extend to other primary schools through the prospective student teachers. To start with the student teachers may work in groups or teams with students. The use of local personnel and resources will be highly encouraged. The traditional folklores can be displayed as a motivation for groups of students to work in the areas of art where they feel comfortable. Workshop in related arts for teachers in the primary schools may provide another support for such arts to thrive in the school environment. In-service courses in related arts may provide a useful guide to follow. The writer is of the opinion that related arts concepts will be pertinent to contemporary Nigerian
situation since art teaching in Nigeria seems to be at the cross-road between traditional arts and the western way of teaching art. From such a new system will emerge a style which will neither be that of outdated tradition and convention nor the western concept of what art is or should be.
CHAPTER IV

RATIONALE FOR THE INTEGRATED ARTS CURRICULUM

Concepts for Discipline Integration in Curriculum Literature

There are two schools of thought among education scholars and philosophers about curriculum. One camp believes that all disciplines constitute part of an interrelated totality of man's knowledge. For example, Aristotle, a Greek, Descartes and Compte, both French exemplify these early attempts at unification of disciplines as a body of knowledge for a unified curriculum. Another camp believes that schools should retain their present practice of complete autonomy and diversity of the various (subjects) disciplines of knowledge. The major proponents of this view are King and Brownell (1966). There are however others who believe in interrelatedness of knowledge. They favor pluralism of knowledge and oppose any imposition of monolithic unity among disciplines. They therefore advocate the use of separate disciplines as the content of curriculum. But there are others who believe in the relatedness of knowledge. Such unification proponents are Levit, Zais and Foshay to mention but a few.
Levit (1971) points out that the interdisciplinary relationships exist among disciplines:

"....Over many centuries of human existence, extremely varied relations among things... have been found or established.... Stated in terms of subject matter, these developments have been reflected in the revolutionizing of those disciplines which are open to enquiry in extensions, modifications, and intertwining of their concepts, procedures and objects of their study. .......... (Levit, 1971, pp.175-177)

Regarding the choice between the disciplines as a monolithic unity and the disciplines as unrelated segments of knowledge, Zais (1976) argues that although the pluralistic approach is in vogue in many schools and colleges, none has yet been able to advance plausible arguments and defensible justification for it. There is no proof to show that diversity approach to content is adequate to the educational needs of individuals and societies. He points out that criticism has frequently been launched against the prevalent fragmentation and irrelevance of school learning to social life. He strongly feels that relationships between disciplines must be a factor to consider as curriculum planners select and organize content. He capitalizes on his conviction about the possibility of unification of disciplines as expressed in these words:

If there is any substance at all to the argument that people in societies need to make sense out of their existence, it would appear that an integration of knowledge is a necessary condition. This does not mean that the "integrity" of the "disciplines" is at stake; it does mean that, in
the general education (as opposed to professional training) of human beings, the disciplines function most as resources for content. . . . (Zais, 1976, p.335)

Foshay (1970), another advocate of the monolithic unity of disciplines argues that teaching subjects separately presupposes that students can solve the problem of integrating knowledge by themselves. Zais feels that "our confidence that an unaided integration can take place is bolstered neither by experience nor by the plea of King and Brownell", who have "faith that in the plurality of knowledge freedom will lead to order". (King and Brownell, 1966, pp.62-63) This notion is amply expressed by Stephen Bailey when he said:

We in education have rationalized our own failures by expecting maturing students to put together what academic disciplinary gods have put asunder. We have become so preoccupied with man as an object that we have forgotten man as a creative spirit and man as a noble subject. We dissect man. We put calipers on his littleness. We mechanize and quantify him. We spell out with excruciating candor his palpable failures of nerves and intelligence and benevolence individually and collectively. We thrust our telescopes into the blackness of infinity and poke our cameras into the fitful trackings of subnuclear activity and we ignore the wonder of what we observe and the even greater wonder of the observer's eye and mind. We measure I.Q's and dismiss as irrelevant the quotients of beauty and goodness. (Cooper, 1969, pp.12-13)

Another important source of support for integrating the arts is the clear and resounding pronouncement from CEMREL (1969), the Central Midwestern Regional Educational Laboratory for the Aesthetic Education Program:
When they are regarded as self-contained entities isolated from the concerns of life, their meaning for the larger context of human experience becomes limited. (CEMREL Report, 1969, p.5)

The National Art Education Association Commission (1977) also observed that:

Those who may be the most creative and successful art educators will be those people within the profession who can see the inexhaustible possibilities for interdisciplinary efforts in pushing the boundaries to build a conceptual base in art education which links the art areas.... (Dorn 1977, pp.64-65)

In a book entitled The Unity of Knowledge, Felice Battaglia expressed her concern about the fragmentation of knowledge in a modern society with this sardonic comment:

Today .......... every discipline insists on its own autonomy, but no one now appeals, as in the past, to the ratio, and much less considers itself the instrument of order in a unified knowledge. (Battaglia, 1951, p.33)

Moholy-Nagy (1947) is another educator who felt that too much emphasis was given to specialization in separate disciplines in education as a whole and therefore pointed to the fact that:

A human being is developed by the crystallization of the whole of his experiences. But our present system of education contradicts this axiom by emphasizing single fields of activity. Instead of extending our realm of action, ....... we concern ourselves with a single specific vocation, leaving other capacities unused. (Moholy-Nagy, 1947, p.31)

In their search for a plausible argument for unification of knowledge through integration of related disciplines Stratemeyer, Forkner and McKin said:
The experiences of everyday living do not necessarily fall into such areas as English, social studies, arithmetic, art, music, and the like. (Stratemeyer, 1947, p.89)

In support of this position Phenix (1962) expressed his concern over the fragmentation of knowledge in these pungent statements:

A discipline is just a community of concepts which cannot thrive in isolation but it has unity within itself with coordination and dynamism. (Phenix, 1962, p.57)

In other words experiences in normal life cannot be compartmentalized because effective living cuts across the traditional organization of human knowledge, and real life situations are not circumscribed by subject matters, or any logical organization external to the situation themselves. It points to the fact that life experiences cannot be caged into such closed boxes because they often overlap, and we need to synchronize them to solve problems.

Randolph (1969), an art educator emphasized the importance of interrelating the arts as the most desirable structure for education in the arts. He has the following to say in butressing his standpoint:

Students percieve through the senses. Some percieve best through sight; some through hearing; others through feeling. Combining all the arts gives a multi-sensory presentation of ideas, enabling each student to percieve in his own way. (Randolph, 1969, p.10)
Mursell (1949) supports the position by adding that an inherent unity exists within the arts:

The fundamental unity, the fundamental identity of the seemingly different arts is one of the profundest, truest, and most revealing insights. It has been recognized again and again by the greatest minds and the supremest creative spirits that the world has ever known. (Mursell, 1949, p.24)

Pentz (1973) of the Open University in England emphasized the needs for integration in related science subjects when he declared:

One of our aims in designing this course was that it should be an integrated, multi-disciplinary course, with contributions from physics, chemistry, biology and earth science but linked together in such a way as to demonstrate the unity of science as well as its diversity. We try to show what is common to all the disciplines as well as what is special to each. Another aim was to teach science in its social context to bring clearly the relationship between science and society. (ICSU Conference Report, 1973)

This points out that the trend toward unification of similar disciplines is not only felt in art education but in other disciplines as well.

Goodlad (1973) addressing the conference of science teachers remarked:

....... teachers must transcend the narrowness of their disciplines to assume larger roles of improving the total environment of the schools in which they work, and future teachers must be prepared for such roles.4

Whitehead (1929) also criticized the disconnected treatment of knowledge in the curriculum, and advocated a reconstruction of the curriculum so as to reveal the vital interrelationships of knowledge. He was opposed to Schwab's treatment of the disciplines as discrete and necessary insulated entities, and advocated the interdisciplinary approach in the same way that Tanner (1975) expressed:

The goal of interdisciplinary is understanding .......... getting a grasp of total field and bridging the gaps between the parts.
(Tanner and Tanner, 1975, p.382)

Rationale for the Study of Arts Education

Recent literature and practices bear eloquent testimony to the renewed interest in this type of integration of knowledge in arts.

If other school disciplines like general science or unified science, social studies, language arts, home economics and Industrial arts can combine various subjects areas to develop new disciplines with special and distinct characteristics, then, why not the arts?

The early specialization of teachers in their pre-service training has not only its boon but also its attendant bane. While it gives some depth to their knowledge and a measure of competence in one narrow area, it has also robbed them of the broader vision of the arts as a single entity. One wonders whether the training of the art
teachers should be broadly based or narrowly based. Does the teacher need a deep knowledge of one special area to be able to teach art in the primary school?

The early specialization of the art teacher with its attendant narrowness of outlook, and his consequent inability to see the relationship, and the internal consistency in the arts is indeed detrimental to the learning experiences of the students. Too much specialization in the subject areas is premature at this level, because it has rendered the teachers incompetent to see things as a whole. By this method of preparing teachers today, the art teachers cannot see the arts as a single entity but as small bits or parts of a whole. While the knowledge gained from one narrow area of art can instil a fragmented notion of the arts, it is only but a poor substitute for the richness that the integrated arts can offer to the growing youth.

This rationale provides a theoretical base for the study of integrated arts education:

1. Specialists multiply in great number daily -- always increasing in one type of art.
2. Limitation of time in the curriculum -- not all the arts are taught, and those that are taught have little impact on the students.
3. Increasing rise of several labels in the school or public scene e.g. aesthetic education, synaesthetics, visual arts, performing arts, movement arts etc.
4. Problem of research and incapability of defining the parameters of the arts which increase daily.

5. Excessive variety of the arts causing breakage of its bonds by its own internal logic.

6. Professional artists, art educators, critics, art teachers, and students express varied and wide interests.

There is a place for both specialist arts and the integrated arts. For example the specialized arts may be for the professional artists or higher education teachers while the integrated arts may be a good area of study for the general education teachers -- such as primary school teachers. Values are inherent in both specialization and generalization. The difference is in the depth of knowledge but that in turn depends on the original intent of the student in pursuing the course. If the often repeated statement about the indivisibility of knowledge or the unity of knowledge has any value to go by, then it would appear that the future for the arts lie in synthesis.

One may argue that by adopting breadth method one is sacrificing depth of knowledge. This may provide a leeway to more and more about less and less, and this in turn, leaves one to wonder whether or not it is a worthwhile price to pay. Then the question it posits is "Is narrow knowledge really deep? Perhaps depth is in itself a result of wider relations. To abstract from the whole, makes the
whole incomplete, artificial and distorted — a fragmentation of a kind. Crossing the boundaries of disciplines ideas can lead to innovation than confining oneself into the boundaries of one small aspect of the whole. Phenix has pointed to this danger when he remarked:

The members of a discipline are a close knit group of insiders, initiates. They appeal to a special language, jealously guard their domain. But one needs to communicate with others to be understood in the wider community. (Phenix, 1975, p. 3)

If we believe as expressed by Phenix (1975) in the book entitled Unified Science: Premises and Prospects that "life is an entity which cannot be split up into independent compartments, and that man acts as a whole human being not segmentally" (Phenix, 1975, p. 3) then we must lead our students to gain an integrated view of life and knowledge. If we accept this premise then it follows, therefore, that the idea of the integrated arts is firmly grounded in pursuit of the wholeness of personality and understanding of the concept of the arts.

Integration allows teachers and students to see their common task. It poses a challenge to the total compartmentalization of the disciplines, and creates a forum to see the general categories that can allow one to relate disciplines to one another, and lead us to the ultimate unity of all knowledge. This provides a justifiable perspective on which to view the curriculum as a whole.
If we accept Harold Cohen's assertion that the brain is a "master recorder that accepts stimuli that has filtered through our senses" (Cohen, 1960, p. 29), or a wonderful computer using the senses as avenues, then the cultivation of selective sensitivity to the myriads of alternatives presenting themselves in the environment for our perception and concentration, is not only desirable but necessary for every child. The arts education can meet the human demands to cultivate this educated vision. We need to induce and maintain this perceptive awareness in our youth and develop their aesthetic response to the world.

The teacher can ensure that pupil's choice of activity is aimed at helping him make choices and decisions that will enable him to become an independent, thinking human being. To accomplish this, it calls for a change of tradition in order to bring about a useful innovation that can save the lives of children from imminent jeopardy of becoming copyists rather than originators.

From general observation of common practice in all primary schools the children, especially in their early years, tend to enjoy participating in the arts in a general interrelated way rather than in a specialized, compartmentalized one. Such general background can even provide the solid foundation on which to build the superstructure of higher learning in the arts at the secondary and higher institutions of learning in their future years. The various
The ultimate goal in view for this integrated arts program is to foster in students the development of concepts that are broader than those learned in an atmosphere of segmented subject areas so that they may be better equipped to make right decisions regarding goals in their educational career or leisure pursuits in life.

The integrated arts program can offer the students alternatives of similar experiences conveyed in various media and forms. Psychologists postulate that normal human beings respond most favorably when presented with choices in almost every situation. They also claim that students' interests vary, and attention spans differ from one student to another. Belaboring one material creates a bore for students when extended over a long period of time. The young adolescents at their age of full maturity want avenues to satisfy their expressive and emotional needs. Art education can cater for these.

If the assumption is true that an adult uses only a small part of his ability and actualize only portions of
his potential, it follows logically therefore, that exposing students to different learning experiences at an early age in life may yield good dividends in adult life. The exposure to varied learning experiences may prepare him for greater choices in life vocation or leisure in adulthood.

**Rationale for Integrating the Arts in Nigeria**

Lowell Keith et al (1968) in their book, *Contemporary Curriculum in the Elementary School* emphasized the need for integration in the schools. He cited that in the area of sciences, the science teachers have discovered that the students cannot learn more than a fractional part of what is known in each area of the sciences, hence the shifting of emphasis from factual learning to principles and interrelationships through unified science. In Social Studies (geography, history, and civics etc.) integration has been encouraged, and so the various subjects formerly taught separately have been synthesized into one subject. In a similar vein, Language arts has emerged through the synthesis of speech, listening, writing and literature -- subject normally part of English has assumed the new name. Modern mathematics too has been based on the integration and unification of ideas which stress relationships broader than those contained in such former subjects as arithmetic, algebra, geometry etc. These approaches are pointing to the
fact that we need to employ mankind's totality of experience in all its manifestations so that we may come to a greater understanding of the world through exposure to various experiences. Norman Cousins laments on the absence of the much needed integration of knowledge when he said:

The autonomy of special departments of human activity is a disastrous phenomenon of modern times. (Madeja, 1969, p.48)

The growing concern for interdisciplinarity in art education has been expressed by many people but one of these in art education is Eddy (1974) when he said:

Interdisciplinary curriculum development is underway in a number of quarters, and the professional associations are making statements at their conventions, and publishing papers in their journals, which suggests that the old isolationism may be dying. Whether these interdisciplinary concerns are expressed as something called "aesthetic education", a "related arts program" or as a "combined arts approach", the belief seems to be growing that within the context of education, at least the arts have much to gain by talking and working together for broader educational goals. (Eddy, 1974, p.31).

Harrow (1977), an educator also felt the need for integration of knowledge in these days when decision must be made by making a choice from myriad of alternative possibilities. He believes that:

Futuristic education must focus on greater integration of knowledge. It must be sensitive to the balance between utility and vision theory and technique, the critical (logical), and the creative, the scientific and the humanistic. ......... with this overall mission, the harmonious development of the whole individual should emerge as the successful product of education. (Harrow, 1977, pp.36-37)
The proposed integrated arts program is a humanistic approach to the teaching of the arts because it is to be based on the ideas and experiences of mankind. It is hoped that the integrated arts approach will be a valid educational tool for learning through a sound and unfractionalized method of looking at the universe, and the totality of knowledge. Since integration is an answer to curricular expansion, it may do the same for art education through the synthesis of several arts. The method of integration is useful for synthesizing knowledge and experiences. It is also a sound educational concept which aims at a balance of intellect and emotion in an individual. Several approaches on correlating arts have been tried by some people but the writer's intention is not that. People should not mistake integration for correlation. While correlation relates an aspect of art to another school subject, and art often loses identity and curricular importance, integration seeks to weld all the arts together into a single, inseparable and irreducible entity that can enhance the arts as a particular subject in the school curriculum. The literature on curriculum is replete with several attempts where schools and curriculum planners, have worked on the integration of subjects. These attempts have been labelled various names -- core, common learnings, general education, unified studies, home-room-centered curriculum etc. All these attempts are symptomatic of an endeavor to provide a curriculum which can
meet the needs, interests and problems of students adequately and effectively. Despite all these attempts, little significant success has emerged from all the various approaches.

Wangboje (1969), a Nigerian art educator, expressed his concern about the status of art education in schools:

Art education in Nigerian schools, especially at the lower levels of education, is far from satisfactory both in terms of the number of schools in which art is taught and the method of instruction; ....... The new art education must provide opportunities for expression through the plastic, the performing, and the industrial arts.

The number of art educators and art teachers agitating for the inclusion of the interdisciplinary arts in the art curriculum has been markedly increasing in the past decade.

Goodman (1969) encourages the interrelationship of the arts through a humanities program:

In this day of specialization and increasingly better informed students, it is the responsibility of the teacher to integrate and give meaning to the education........ through all avenues of his disposal. But integrating specific concepts into a meaningful whole requires the development of logic. (Goodman, in Madeja,(ed), 1969, p.47)

---

Efland (1970) emphasized the importance of selecting what goes into the art education curriculum. He felt that art teachers or curriculum planners could always find justification for omitting certain aspects of the art in the curriculum. He then remarked:

........... but in so doing we cannot escape the consequences that in some small way we are narrowing a student's conception of the total range of possibilities that go by the name of art. (Efland, 1970)

Rationale for Arts Education in Nigerian Schools

Schools are one of the social institutions that help to transmit the values of a culture. These values are reflected in the general aims of education. The general aim is, in turn, reflected in various disciplines studied by interested students. In a similar vein, art education is a discipline that strives to marshal goals for the accomplishment of the aims of general education. The transmission of culture and the integration of an individual into his cultural heritage is indeed one of the broad aims of education in Nigeria. The writer believes that art education can be instrumental towards the realization of the broad objectives of general education. For this reason, art education must be provided within the context of general education. Art education can teach some of the values that life has to offer, and the range of consequences that may follow from choices among these values.
The problem of adapting the curriculum to the needs and cultures of the people has been a persistent one. This is because the Nigerian system of education was based on that of the British without paying regard to the environmental setting and the cultures of the people. As a former British colony, Nigeria adopts the textbooks that are no less foreign to the culture than the contents therein. It is, therefore, common to find that academic curricula in Nigerian schools are often at odds with daily life and common experience. But the best way to get the Nigerian student to learn is to incorporate the familiar and the relevant into the curriculum. The teachers trained in this system have continued to ape the way they were taught because they find it more comfortable to do so. Since these teachers are the products of the system in which they work, it is also reasonable to expect that it is through them that the system can be reformed or modified.

Nigeria is a multi-lingual culture with more than 235 ethnic groups and three main languages. But it is an irony of history that the educational system of this multi-lingual culture has not taken into consideration the needs, interests, values, aspirations, and environment of the people. But in such a culture as this, schools need to offer a pluralistic program in the education system. Such a program will make provision for a multi-faceted art program which will afford the teacher an ample opportunity of
providing what he can best give to students who, in turn, can select from a wide range of options. In a culture of this heterogeneous nature, one of the educational aims is the acquisition of integration and unity, and cordial existence within the diversity. That is one of the reasons why art can be instrumental to happy coexistence. Art education is concerned with the various forms through which personal, community and national goals can find expression.

The ideas and ideals held by the society form their belief, and belief in turn crystalizes their values which consequently reflect their philosophical base. Art can provide the desirable balance and rhythm in the school programs which currently place too much emphasis on logical modes of thought to the detriment of affective learnings. Through this wholesome blending of cognitive and affective aspects of human learnings, the students will have opportunity to develop creative and intuitive approaches to problem-solving. The importance of this balancing has been suggested in the words of Herbert Paston thus:

We are living in a time when the objectivity and materialism of technology desperately needs to be balanced by the objectivity and humanizing values of the arts. In this age of regimentation and conflicts, what could be more essential than the recognition and respect for the individual, a concept which is fundamental to the arts. (Paston, 1973, p.23)

The arts education comprises a body of knowledge as well as a series of activities which the teacher organizes to provide meaningful experiences related to the specific goals.
which can help in the realization of the objectives of general education. Therefore any subject matter must justify its position in the school curriculum by the degree to which it aspires to accomplish the objectives of general education.

Integration of the Arts in the Indigenous Nigerian Culture

Integration of most of the arts has been a peculiar feature of the indigenous cultures in Nigeria. To fully understand these traditional arts, one must know something about the people who have brought the work into being, and be exposed to some aspects of their culture, social structure and history, which have modified their perceptions. To go into such detail is above the scope of this study if at all relevant. It may however be pertinent to make a cursory survey of such factors that have affected the form and style of the arts in so far as they lend to credibility and comprehension of the arts. For instance, traditional artists often derive inspirations from the traditional religions. Such religions serve as a great, unifying force among the communities.

To this traditional society, art is part and parcel of the life of the community. Sometimes the artist himself may be watching as part of the audience, or performing as a dancer or musician. Some dancers appear in bright locally
designed garments, while the spectators also adorn themselves with clothes with variegated colors, and patterns. During religious events, sculptural masks, headdresses or symbols of a religious cult may be worn on the head. Such religious ceremony may require the use of ritual pottery or gourd containers. Extemporaneous poetry, and praise-songs add to the dramatic aspects of the ceremony. Some arts such as dance, drama, music and poetry can only be fully appreciated through live performances which push the action into crescendo. This also indicates the interrelationships that exist between many arts in Africa today. Wahlman has eloquently testified to the interrelations between African arts when he said:

In Africa one does not go one place to hear music, another place to hear poetry, a third place to see dance, and a fourth place to see sculpture. .....all these ........ can and often do occur at once such as during an important annual ceremony and festival. (Wahlman, 1974, p.9).

The impact of integration of arts is commonly felt in the traditional society during religious or cultural festivals. For example, ceremonies for ancestor worship often bring the various arts together in perfect unison. During such ceremonies many masquerades are used in the form of "Egungun", "gelede" and "epa" (ancestor figures) in which all the arts of sculpture, painting, music, dance, and drama fuse and blend for reciprocal effect. For this festival the mask is often worn on the head. The mask is a type of sculpture which can be carried on the head or
worn over the face, but when worn over the face it must have holes through which the carrier can see.

To really appreciate the function of "gelede" mask one needs to see the total picture when worn by a masker and set in active motion of display in a dance. The mask is intended to be seen in movement of a dance when worn together with a special costume (often with beautiful patterns) made for it. Mask is generally not intended for a display on the pedestal or wall as often found in a museum or gallery. A static and isolated mask cannot reveal its function. Mask is inseparable from movement in a dance. It is therefore necessary to wear it in a dance where gesture, rhythm and singing can enhance the excitement of the participants and spectators. Action in movement is essential for its appreciation, and the intention of the artist, for it is through dance that the real spirit represented by the mask can be evoked. The mask and the costume of the wearer are often designed to express the qualities he represents in terms of dance by emphasizing the spatial patterns and the dynamics of the movement.

The ceremony is of marked ritual significance to the community, and usually spectators attend the occasion to enjoy the entertainment offered by the performance of songs and dances. The dancing scene is intensified by the power tones and vibrations of the musical instruments which are mainly drums and gongs. When the mask wearers and the people
Ill

... sing and dance rhythmically to the tunes of the drums, and the melody of the songs, they combine to produce an exhilarating and ecstatic aura of mystery, awe, and excitement. This explains why a mask seen in isolation does not convey its message. In support of this concept Willet (1971) claimed:

The spirit enters the mask during the dance ..... To isolate the mask is to take it out of its meaningful context, for the mask itself is regarded merely as part of a complex. (Willet, 1971, p.168)

Art plays a social role in the traditional society of Nigeria. Examples are many where art serves as a psychological disguise, and an effectual instrument in the maintenance of social order in the community. It is a weapon to fight the invisible forces of fear, war and death. It serves a social function as well in that it is a means of instruction and motivation of their daily, and spiritual existence. Through art they are exposed to what they regard as the real meaning of life, and their correct position in it. To them arts constitute the unwritten documents of man's relentless search for resolutions to the puzzles and riddles of natural phenomena -- a quest to solve the seemingly insoluble.

Art is used in the inculcation of the norms and taboos of the community. For instance, during the initiation ceremony when the juvenile members of the community are received into full-fledged membership of the community, several arts are used for their effects in a festive way.
During such ceremonies, the young ones are educated in the social laws, common ethics, and morality of their community. It is only after this awareness of their rights and responsibilities that they can function as full members of the community. This type of unifying ideology or religion is not common in western art because the western educational philosophy emphasizes individual development while the African society emphasizes membership of an individual in the community. This ideology explains why many of the African arts and artifacts remain anonymous even though the artists are well known by the people. At other times masks are worn to administer justice — to reward or punish the deserved member of the society. In this case the anonymity of the judge (usually the masquerader) ensures that the sentence is generally accepted by the community and that it is without any personal animosity. By this means the solidarity of the community is assured, and arts are instrumental to the strengthening of the corporate existence of the ethnic groups with all their cultural diversities and complexities.

This emphasis on the functionalism should however not be taken to imply that the aesthetic quality is sacrificed to its utilitarian aspect. The aesthetic merits are equally important and the guardians of aesthetic qualities of art works are often the older, and often retired traditional artists, or those who by virtue of old age or other similar reasons, are no longer active in artistic activities.
Unless a work of art attains a sufficient merit it would not be accepted. There are definitely certain minimum standards of works that attain sufficient merit. Those elders serve as guardians of standard for the arts. This is why the works of the novice or the apprentice or other incompetent imitators face utter rejection like the early works of the impressionists whose works were rejected from Salon des Paris and were bound for Salon des Refuse.

The traditional approach to the integration of the arts in the indigenous culture of Nigeria is very different in conception and practice from that of the west. For example, the group of traditional artists might work together to enhance their professional status for a given district-wide project by making their varied experiences available to one another in order to produce their best in either a project or for a festival. The purpose of such integration is often not for didactic purposes as the case is in the western world. The Nigerian communities at large enjoy the unity of the arts as a means of enjoying their leisure hours that is why the other festivals are not connected with any religion but a mere occasion for the glorification of man, his achievement and appreciation of the creativity and artistry of the professional sculptors, painters, decorators, singers, drummers, poets, weavers and religious priests.
On the contrary the approaches to the integration of the arts in the west is economically and politically motivated. It is true that the art educators want their share of the national cake for the development and publicity of their profession so that they can wield power sufficiently, and maximize their efforts to create space for the arts in the curricula of the public schools. In this way many of the teachers who are at present jobless will have jobs to do, and thereby live a more comfortable life. Some other well-meaning people point to the reality of knowledge explosion in which no one person can really know all that can be known, and some base it on the notion that life experience is always related to other experiences in man's search for a solution to a problem. They therefore postulate that education may be more rewarding to every individual if only one can become aware of the commonalities and differences in the related disciplines, and thereby build a bridge over the chasm created by the departmentalization of disciplines. Others however feel that since arts cater for the affective domain of human experience, man must develop both cognitive and affective dimensions of human personality. Others believe that the aesthetic education fostered through the arts should be made part of basic education for all children so that they can complement the present alphanumeric literacy with iconographic literacy.
Since the concept of formal education in schools came to Africa from the west, and since education in the arts in the traditional Nigerian culture was a participatory venture before the British came to treat arts as separate subjects, the writer is of the opinion that reverting to this traditional approach, in which they were once comfortable, would only be a welcome news that need not meet with much resistance. People can also support the concept with plausible justification, and sight other more advanced countries exploring the possibility of the approach which is regarded by them as an innovation.

This curriculum theory for a proposed "Integrated Arts" program for the universal primary education in Nigeria has a wide support in the literature by educators, art educators, philosophers as well as people who show genuine interest in the proper and all-round education of youth. Much preliminary works still need to be done to prepare a fertile ground for the growth and development of the integrated arts in Nigerian schools. To gain ground in the schools it must first be introduced to the teachers colleges so that teachers, in turn, can transmit the knowledge to their students. This new concept of integrating the arts would need time to prove its effectiveness as a more viable curricular strategy. But no one disputes the statement of Alberty (1953) that:
Skills, appreciations, and understandings are most effectively developed as a unified whole rather than each in isolation from others.\textsuperscript{6}

This rationale concludes the theoretical portion of this study; and an attempt will now be made in the next chapter to relate the conceptual framework into a workable integrated arts program for preparation of teachers for the universal primary education in Nigeria.

\textsuperscript{6} Harold B. Alberty, Reorganizing the High School Curriculum, New York: The MacMillan Co. 1953, p.45.
CHAPTER V

PROPOSED ARTS EDUCATION PROGRAM IN TEACHER EDUCATION: THE SAMOLA MODEL

Curriculum Model for Integrated Arts

This chapter describes the proposed SAMOLA Model for the arts education program for teacher education in Nigeria. The program is geared toward an actual development of a relevant arts education curriculum for the prospective teachers of the universal primary education in Nigeria. The wide diversity of opinions and practices revealed by the related literature on the issue of interdisciplinary arts has not provided any consensus to guide program or instruction in the related arts programs. It however shares a common concern with the traditional view in Nigeria that when all the arts are brought together in concert, they produce more positive and rewarding experiences for the participants. This curriculum model is hereby generated to serve as a basis of a workable curriculum in classroom settings. This chapter therefore deals specifically with the essential considerations in the preparation of the integrated arts teachers, and the appropriate strategies crucial to the
organization, planning, and implementation of the program. An attempt has also been made to provide possible solutions to the anticipated problems of implementation, and the procedures of acquiring the desirable competencies deemed necessary for a successful teaching of an integrated arts program.

It has become a matter of universal acceptability among the present-day curriculum planners to use models as conceptual tool for the symbolic representation of structures, processes, and their interrelationships in education. The model presented here is a representation of the total system of operation that serves as a conceptual tool for facilitating understanding of the integrated arts program. It presents some fundamental techniques for establishing objectives, instructional sequences, and structuring hierarchies of procedures in an instructional setting. Such graphic representation presents a kaleidoscopic view of the general operation of the whole system, and provides an assistance in understanding the systematic order or sequence of how the components and processes interact during activation. The purpose of this curriculum model is therefore:

(a) to provide a framework within which the concept of an integrated arts program might be viewed; 
(b) to identify the necessary components and clearly state the interrelationships among the various components; and
(c) to suggest a systematic approach of implementing the program by finding the appropriate ways of translating the rationale into a workable instructional strategy.

The model portrays the general format of curriculum building in which the goals of general education start with the needs of the society, the learner and the nature of knowledge. Figure 2 illustrates this point. The model presents the program with organized goals, content and feasible instructional methodology. It provides a guideline for what is expected of students, and what the tasks of the teachers should be — the performance role. Figure 3 summarizes the process.

It is the writer's opinion that respect should be accorded and maintained for the uniqueness of each art but still all the arts should be treated, at the primary school level, as an integrated arts program — a single, indivisible curriculum of interrelated, flexible components, rather than separate, isolated subjects. It is also believed that to do this effectively in the schools teachers need to be prepared and equipped to meet the challenges that the new strategy demands.

This program is expected to meet the widely felt need for interrelationship of knowledge and realize the benefits that arts education can contribute to the general education of children. The course designed will be multidisciplinary
CURRICULUM SOURCE & INFLUENCE

PHILOSOPHICAL FOUNDATIONS
society's values & beliefs
- expectations
- traditions & cultural patterns

Dictated by

NEEDS OF
- society
- learner & knowledge

Expressed in

PURPOSES & GOALS
- designing objectives to meet the needs

Implemented & Achieved through

ORGANIZED CONTENTS & SELECTED LEARNING EXPERIENCES

Validated by

GRAND EVALUATION in the light of Intended Learning Outcomes

Necessary Changes, Adjustments & Modifications in view of deficiencies

Assessment of Process, Recognition of Problem Areas

Figure 2. Curriculum Model for Program Development
Student Outcomes desired → Goals of Education

→ Conditions that bring about the student's outcome desired → The instructional program in the school

COMPETENCIES needed by teachers to provide the conditions that bring about the student outcomes desired → The goals of Teacher education

→ Conditions that lead to knowledge, skill and sensitivities teachers need to provide the conditions that bring about the student outcomes desired → The instructional program within the school

Figure 3. Design of a Student-Oriented Teacher Preparation Program

Source: Adapted from W.R. Houston, "Designing Competency-based Instructional systems", Journal of Teacher Education, Vol.24, No.3, Fall 1973, p.201
in content, integrative in approach, and related to the social context. The curriculum will emphasize the interrelationship and internal unity of arts and make as explicit as possible the distinctive roots and social relations of the arts. The arts will be viewed as a human activity developing within a particular social context and interacting with it. Maximum encouragement will be given to students to probe the internal logic and external relations of the arts subject. In as much as the social relevance of the arts is derived from interaction between art and society, it seems plausible to suggest that a program in integrated arts, could be of value to the prospective teachers of arts education.

The ultimate goal is the achievement of aesthetic literacy or the education of vision in the students. The selection and organization of contents will be derived from the various themes and arts of Nigeria, and particular emphasis will be on the strands of commonalities and differences within the arts — visual arts, kinesthetic arts, and the literary arts.

In selecting and organizing learning experiences due regard will be paid to such materials and experiences in the arts that will lend themselves to the acquisition of desirable integration of concepts. The scope and sequence of learning experiences will follow a logical hierarchy that can systematically produce the intended attitudes or outcomes in the student teacher.
The graphic model (Figure 4) indicates the components of the integrated arts — painting, sculpture, music, drama, dance, poetry and literature. These different arts will be taught simultaneously by a team of art specialists — each member with special background in different arts. The program will include both theoretical (appreciation and pedagogical methods) and practical works (studio activities). Apart from normal classroom activities professional artists or local traditional artists will be visited by students and such artists will often be invited to schools to provide supplemental resource personnel. Blocks of time will be allotted to classroom work and field research in the local area. An ethnographical method of research used by anthropologists will be used by students to get first-hand information through personal interaction. Thus the students will be acquainted with the style and setting of the traditional artists. The program will provide several options from where students can select according to their varied interests, needs and abilities. The cluster of ideas from the teachers, students, outside resource personnel, and the religious and socio-cultural events will form part of the curriculum for the integrated arts. Encouragement will be given for individual, small group and large group works among the students.

Several pedagogical strategies will be employed to realize the integrated concept of aesthetic literacy. One method is by taking an element of design e.g. pattern,
Figure 4. A Conceptual Model of An Integrated Arts Program
balance, function or harmony and then developing an idea on it in each of the several arts. Figure 5 represents the model. Another approach is to select a topic or a theme e.g. celebration or ceremony or the masquerade festival or "sallah" festival and then express each of these in the several arts. Other methods may include a group project where a team collaborate in sharing the various aspects of a play and contributing to the total presentation of the play e.g. drama which may involve the use of music, painting, sculpture, dance, poetry and literary oratorical narration. Traditional stories, fables and fantasy could be equally suitable as subjects for dramatization. The theme chosen will decide whether or not all the various arts can be involved in the process of expression. It is however not necessary that all the arts have to be incorporated in depicting a story in every lesson. But optimum encouragement should be given to several participants to get involved in several art activities.

The program is an open one which can cater for varying levels of maturity and allow student entry at any phase of its development. The planning stage is therefore crucial in the prosecution of this program because the failure or success of every step hinges on initial planning. Special emphasis must therefore be placed on the planning phase of the program or the development of a unit theme when teachers and students (single or team) identify goals, venue to be used, time and place, level of sophistication of students,
Figure 5. Model of Integrated Arts and Interaction with Social Events
organization of content, and relevance of the subject and teaching methodology.

Overview of Integrated Arts Program Plan

This section presents in miniature a prototype of the integrated arts plan. The integrated arts program is conceived as a composite of related educational experiences offered through the collective efforts of the several arts, and directed toward the realization of specific educational goals made achievable via suitable, selected and organized experiences. To be educationally rewarding it must relate to the learner's interests, ability and at the same time serve his needs. The writer has therefore made an attempt to put the arts into a cultural context so that the experiences will not only be familiar but be educationally rewarding. Figure 5 illustrates the concept.

It is of paramount importance that the teacher plans to begin at a level where the learner is, and build on from this base through suitable activities and relevant learning experiences toward integration of the arts within a broad curriculum context. The accompanying diagrammatic schema (Figure 6) will lend greater clarification to the plan of operation. The planning phase of the program entails the organization of students and materials, content, activities, method and procedures for the attainment of intended outcomes.
Figure 6. Curriculum Planning and Instruction
Source: Adapted from Arthur Efland’s Concept of Curriculum plan in Planning Art Education, Ohio Department of Education, Columbus, Ohio 1977
Adequate preparation is a mark of a good teacher. It is essential that planning for the integrated arts program should focus on these two broad areas:

(a) instructional program development
(b) team organization and coordination.

In setting direction for the program, the teacher's immediate planning tasks include sensitivity to feelings, attitudes and intuitions of his students, and others in his environmental context. In a cooperative venture effective planning demands effective cooperation among the staff, and this is no less true for students too. It is important that the teaching team carefully structures the experiences for the students to bring about increased learning in and through the arts. The team should also help students to clarify, and interpret their experiences, and help them discover the relationship of many ideas or emotions expressed by all the arts. The question of how students can learn about the arts will be dealt with later in this chapter. To achieve success in such an integrated arts program, the following are necessary prerequisites in planning:

1. concepts to be developed must be agreed upon by the team of teachers involved in instruction;
2. physical facilities for developing the skills must be provided;
3. methodology of teaching the concepts must be suitable for the lesson and the learner's level;
4. evaluation of comprehension and achievement must be viewed in terms of what the objective portends to achieve as desirable outcomes;
5. consideration of the social and cultural milieu in which they function must be taken into account;
6. appreciation of the values held by the individuals or groups participating in the activities must be considered.
7. process and strategy for operationalizing any potential plan of action should be described.

On the judicious use of planning Dewey has this piece of advice to offer:

Plans should serve as a light to the teacher's eye, a lamp to guide his feet, not as a set of inflexible prescriptions by which his every move is bound. (in Hudgins, 1971, p.67)

**Program Objectives**

The current integrated arts program is based on the premise that man can realize his full potential or become his best only through an awareness and utilization of his own potentials, and through an active participation or involvement in diverse learning experiences. The resultant learning comes through an exposure to external reality and adequate interaction with such external factors. The concomitant interaction generates a reaction which produces an understanding or culminates into the internalization of
concepts. Such internalized concepts are in turn displayed through internal mechanics such as performance in a classroom setting. The provision of several options for learning can aid such internalization and permit the appropriate selection from among different alternatives. Therefore the purpose of this program is to prepare persons who can work with children in the primary schools. Such people are teachers who have acquired creative skills, knowledge, attitude, and competencies necessary for the integrated approach to art instruction.

The proposed program assumes a paradigm that can objectively view the curriculum as a mosaic wherein the function of each piece, as a building block, can be examined as an entity in itself, and all the pieces viewed as a unified whole. This program has therefore been suggested in response to the widely-felt need that arts education in all its ramifications should constitute an integral part of the general education of all children at the primary school level. The arts education here is considered one of the vehicles of attaining the general goals of general education. To achieve some of the goals of general education through the arts the role of the arts must be amplified in the schools, and the curriculum scope must be extended so that children can attain aesthetic education in all arts, and thereby master the functions of the mind in the interpretation of sense data.
The integrated arts program is conceived as a humanistic approach to the teaching of the arts because it deals extensively with the ideas, feelings, experiences, creations and aesthetic responses of mankind. It is specifically designed to meet the needs of:

(a) prospective art teachers in training
(b) students with wide interests
(c) relating the arts together
(d) discovering the similarities and differences in the arts.
(e) using time, fund, and personnel economically
(f) providing competent teachers to handle integrated arts teaching in the primary schools in Nigeria.
(g) developing human sensitivity and awareness to aesthetic objectives or events
(h) developing aesthetic perception and response
(i) inculcating the right premises for basing selection, value judgments and aesthetic preferences.
(j) appreciating common visual values and cultural heritage as basis for curriculum design
(k) giving a solid foundation to children in aesthetic response and expression
(l) designing arts experiences appropriate to developmental and cultural background of children.
The program adopts a flexible framework and aims at encouraging independent inquiry and discovery, group projects, individual growth, self-actualization and self-reliance through active participation and involvement in varied arts experiences. The program is intended to tap the areas of interests of teachers and students for developing aesthetic literacy because real learning depends to a large degree on real interest. It is therefore posited that exposure to varied arts experiences can bring about this multi-sensory experiences.

The teachers must be properly equipped to teach the integrated arts to children. The teaching should provide the children with every opportunity to form their own opinions and make their own value judgments. They should ensure that every child has the opportunity to discover and further his artistic inclinations so that the traditions of the past and present artistic cultures in aesthetic and social context come within his understanding. This can only happen through exposure to all the arts experiences. Many primary school teachers in Nigeria still perpetuate the outmoded ideas and practices of art because of their weak background and sketchy knowledge of the arts. The fusion of the various arts would allow children to see similarities and gain appreciation for basic elements in the arts.

The teacher must therefore perform special roles in the classroom to bring about the development of general
aesthetic literacy in children. Such roles can only be performed by a teacher who is adequately prepared to guide and motivate the pupils:

1. to acquire aesthetic knowledge and personal development through group or individual learning, and involvement in different types of arts activities.
2. to develop a better understanding toward dispensation of value judgments in the arts.
3. to have integrated grasp of the several arts and thereby develop competence in analyzing aesthetic values.
4. to have direct contact with several arts and thereby broaden their overall concept of the arts.
5. to make the arts experiences more relevant to their needs and environment.
6. to develop greater consciousness of the aesthetic properties shared by all the arts — the pervading commonalities.

The teacher of the integrated arts program must develop in students the basic ideas and concepts in the several areas of study which the course implies. He should help to provide the basis for an integrated acquaintance of the major artistic disciplines rather than specialized mastery of a particular area of concentration. He must be able to provide true cultural values through the inculcation of aesthetic sensitivity by direct contact with various areas in the related arts.
Other functions of the integrated arts teacher include the following:

1. relating teaching activities to the natural, artificial and cultural environments.
2. relating teaching activities to the stages of physical, social, intellectual and emotional developments of the child.
3. appreciating ethnic, cultural background and values of the people and making use of these as teaching strategies.
4. responding to and evaluating suggestions of others involved in the educative process.
5. knowing the contribution of arts education to the whole of general education.
6. employing variety of teaching approaches.
7. knowing the learning theory and its application to the understanding of artistic concepts and processes.
8. tapping the various and present experiences of children to guide teaching activities.

Some other specific objectives for the integrated arts are:

1. to have some common body of knowledge in the different areas of arts in order to understand the wider aspects of the arts and be in a position to adopt the appropriate media for effective communication.
2. to be able to design or describe a conceptual structure for "Integrated Arts".

3. to be knowledgeable in the various processes of arts.

The major goal of arts education is to develop aesthetic literacy and competence in people for affective thought and action. This choice of goals is based on the premise that achieving aesthetic literacy involves the development of attitudes, process skills, and concepts necessary to meet the broad goals of general education for enlightened citizenry, and that this can only be achieved by expanding the parameters of the arts to include all the arts experiences. The next section deals extensively on what should constitute the components of such a flexible integrated arts curriculum.

**Suggested Outline of Course Content**

**Course Objectives**

According to the writer, the selection of content, learning experiences, and instructional methodology used in integrated arts program should be made by the individuals involved in each school system. Some relevant questions are therefore posed as guides to help the planners develop materials and programs to meet local needs. Such questions include, but not exclusive, to the following:
1. What is the rationale for the organization of content and learning experiences?
2. Is it an open program where several options are presented for learner's selection according to areas of interests?
3. Does the organization of the program provide for flexibility consistent with the nature of students for whom it is intended?
4. Does the learner have an opportunity for exploratory activities involving a variety of settings -- studio, fieldwork, and local cultural centers?
5. Does the program provide opportunities for learners to work both on an individual basis and as member of different groups?
6. Does the program lend itself to various syntheses of ideas and experiences as expressed by the different arts disciplines?

The relevance of the course content, learning experiences, and instructional strategies will be of paramount consideration in the prosecution of the program. The central focus of the program will be on the students' response and expression through organized activities.

Major objectives of the course content will include but not limited to the following:

1. To explore the nature of individual arts.
2. To explore the relationship of the arts, and recognize their unique qualities.
3. To demonstrate that arts can serve as a vehicle of understanding other areas of the school curriculum.

4. To relate the arts to the life of the community by developing an awareness of the arts in their social context, and understanding the effects of cultural and ethnic flavor on artistic perception, and interpretation of concepts.

5. To explore the creative process by acquainting the learner with the highest achievements of man's creative genius -- the cultural heritage.

6. To develop aesthetic sensitivity and sensibility.

7. To develop a set of criteria for making personal artistic judgment and decision.

8. To develop a language for expressing ideas, feelings, emotions and moods through a variety of art experiences.

The Course Outline

The general program goals and the specific course objectives pose a curriculum question. What content or learning experiences can achieve the stated objectives? How can these objectives be translated into activities for learning? The next task therefore is to discover appropriate learning experiences that can mirror in practice the specific curricular objectives.
The program does not necessarily represent a sequence of courses to be followed serially, therefore, it may be entered at any point in time. The decision for length of period or course hours will be determined by intended emphasis, interests and local variations. The following courses are therefore suggested as a prototype of what a prospective teacher of arts education might study in realizing the objectives of an integrated arts program for the universal primary education in Nigeria.

**General Introduction to Arts Education**

**Course — What are the arts?**

Discussion on various types of arts in the traditional and contemporary Nigerian culture. Emphasis will be placed on cultural and religious influences on perception of artistic works.

**Course — Source of the Arts**

Distinctions between natural and man-made objects. Sources of inspiration for art-making.

**Course — Purposes of the arts**

A cursory survey of man's creative efforts from the pre-historic times to the contemporary times. Discuss why man has the innate tendency to create, embellish or decorate. Let students explain the functions of the arts in their various ethnic cultures. Discuss the arts of other cultures. Art history and appreciation will involve viewing slide pictures, and visits to artistic cultural centers.

**Course — Nature of the arts**

Identification of different definitions for arts and explanation of the problem of defining the parameter of the arts. Discussion of general commonalities and differences within the arts.
Course — Roles of the Arts in Traditional African Society

The different roles of arts among various ethnic groups should be discussed. Emphasize the effects of cultural and environmental backgrounds on perception and the types of arts made. Special attention should be given to the social and religious influences as a major source of inspiration. Give examples of social events that integrate the arts — e.g. "egungun" in which sculpture, painting, drama, dance, music and folk songs, oral poetry and literature are integrated. Dramatize the "egungun" festival.

Course — Arts and Crafts in Nigeria.

Discuss the traditional and contemporary roles of Arts in Nigerian cultures. Traditional method of learning art or craft should be compared and contrasted with the mode of art learning in contemporary culture. Give merits and demerits of the systems. Explain how geographical location and vegetation determine the media of artistic expressions. Example of integration can be found among the arts and crafts festival exhibit of traditional and contemporary arts and crafts.

Course — Interrelationships of the Arts in Nigerian Culture

Give a general introduction to the arts and their interrelations. Consider the similarities among the arts of painting, sculpture, architecture, music, drama, dance and poetry. Discuss how these media interplay in the social and religious ceremonies in Nigeria. Integration example — demonstration with puppet play using a folklore as a theme — e.g. "The crowning of an elephant" described under implementation procedure. The puppet show involves the use of all the arts.

Studio Orientation

The aim of this section of the program is to give the student teachers sufficient practice in studio activities of their own choice in order to be proficient in expressing, manipulating and performing with arts media — be it visual, kinesthetic or literary. It is assumed that general knowledge of the various aspects of the arts will broaden the
knowledge of the prospective teacher. The cross-fertilization of ideas during planning for implementation will guide the teacher in relating the arts. The visual arts will concentrate on the following:

Course -- Principles of Design

Discuss design in natural and man-made objects; and the importance of design in commercial and domestic life. Elements of design and their generalizability in all arts. Integration approach -- students can discuss the function of design as an element in all the different arts.

Course -- Principles of Composition

Discuss the elements of composition. Give analogies inherent in design and composition. Discuss as a common feature of all arts. Students should give examples in daily life. Integration approach -- demonstration of integration of arts through dramatization of "Sallah" celebration involving two and three dimensional arts, music, poetry and literature. Emphasize the importance of composition in each unit of the activities.

Course -- Two-Dimensional Art

Apart from drawing, paintings will be done on themes relating to real or abstract world. Students will be encouraged to express their own ideas or give artistic interpretation to their society's values and beliefs. Free artistic expression and response to other people's art works will be encouraged. Pattern and Print-making will serve as prerequisites to textile design in batik and tie-and-dye methods. Imaginative and fantasy pictorial expression will be included. Integration could be achieved by demonstrating a play in literature. Music, dance and painting could be combined.

Course -- Three-Dimensional Art

Emphasis will be placed on developing skills to render objects in solid form. Such methods of rendering forms will include sculpturing, modelling, papier mache, puppetry, mobiles, ceramics and abstract constructions. Integration approach -- this course could be used as a means of producing certain objects or characters for expressive purposes in a
play that involves the other arts — kinesthetic, literary and visual.

Course — Drama

This aims at fostering imaginative art experiences through representation and presentation. The experiences here are meant to develop the basic skills of communication. It is meant to increase awareness of environment and deepen understanding of people and situations. To increase artistic appreciation and sensitivity through involvement in experiences organized within the context of the cultural pattern. Encouragement should be given for team work in expressing ideas through simple dramatic activities — creative play-making, movement, and speech through a concert of verbal and non-verbal behaviors. Integration approach — students will participate in dramatizing a play that involves other arts — music, dance, two and three dimensional arts.

Course — Dance

This aims at developing creative ability of an individual through the process of bodily rhythm and through space interval in alternate successions of motion and repose. The effect of this art can be enhanced by employing all the other arts working together. Students will be encouraged to express themselves freely in their traditional dances while given full sway to their cultural patterns, and displaying their ethnic variations e.g. folk dance, ceremonial, religious, and mask dances. This approach can integrate the arts.

Course — Music

This is an art that gives an outlet to the feelings through tone. Emphasis should be on traditional and folk songs of Nigeria. Vocal music should be accompanied by the local instruments before other instruments from other lands are used. Greater excitement may be derived by adding drama, dance and music with visual arts in a display. Life performers as local resource can encourage students more. Integration approach — involve students in a project that will involve the use of various aspects of arts — literature, dance, two and three dimensional arts.
Course — Literature

Themes for creative or imaginative expression should be sought in Nigerian oral literature, folk tales, fables and legends, fantasy and superstitions. Various cultural or ethnic modes of initiation into adulthood may provide other exciting topics for artistic expression. Synthesis with other arts, visual and kinesthetic, will enhance its artistic expression, and achieve integration.

Course — Poetry

Themes for creative expression could be derived from the ethnic ancestral, eulogizing recitations e.g. "oriki", "ivi", "akewi". Interrelating with other arts can enhance the effect. Integration approach — poetry can be used as part of a drama that employs the use of dance, music, drama and two - and three - dimensional arts.

This section provides an introductory course to the pedagogical aspects of arts education.

Course — Methods of Teaching the Arts

Discussion of the various methods of teaching arts in schools. Emphasize their merits and demerits. Treat the suggested methods of teaching the integrated arts - (a) by building ideas around an element of design, e.g. function, design/organization, style, theme, subject, media and product. (b) by building concepts around a theme or topic, e.g. social topic, celebration, rituals, sacrifice or religious ceremonies. With both methods all the arts can be used and their commonalities shared.

Course — Strategies for Arts Assessment

Formative assessment will be preferred to a summative one. If team-taught the final assessment will be based on the aggregate/cumulative. Outcomes will be assessed in terms of original objectives or intended outcomes.

Summary

It is the assumption of the writer that as a major outcome of these courses the student teacher should be able to structure educational experiences in the integrated arts
program. Since the courses have been developed for the prospective teachers whose interests span over the various arts of dance, music, drama/theatre, visual arts, and literary arts, it is assumed that the program will provide them with a broad overview of all the arts from both the production/performance, pedagogical, and critical/historical points of view. To achieve this objective the student teacher needs to acquire the following competencies as he engages in the activities described above.

**Program Expectations**

It is expected that the student teacher who undertakes a study of the integrated arts should be able to:

1. understand the alternative conceptions of the arts and their effectiveness for certain expressions;
2. establish and justify aims for integrated arts program in the classroom;
3. understand the relationships and differences among the arts;
4. develop appropriate curriculum plans and instructional strategies;
5. develop appropriate integrated arts instructional resources;
6. respond to increasingly complex aesthetic phenomena through the cultivation of aesthetic literacy;
7. express artistic values through various media;
3. identify the attitudes, skills and knowledge students need to acquire in an integrated arts program; and

9. develop a set of criteria for assessing learning in an integrated arts program.

Strategies for Program Implementation

The central purpose of the integrated arts program is the development of an aesthetically literate individual but the best way of pursuing this goal cannot be specified because of the diverse nature of schools, students, and teachers necessitating a variety of programs and approaches. It is however agreed upon among scholars that the attainment of aesthetic literacy through the synthesis of all the arts is a worthwhile pursuit. By this method of synthesis all the arts can be brought to children as part of basic education essential for all growing youth. Such a program must therefore be geared to the diverse needs, abilities, and interests of the learners. The method of implementation must also employ both a holistic and a synergistic approach. The writer, therefore, does not believe in prescribing a uniform integrated arts program for all the school systems in Nigeria as this will not be realistic in view of the variations in local conditions, multi-lingual and multi-cultural backgrounds, and religious affiliations. Instead of that the writer intends to suggest general principles
to serve as guidelines to program implementation in different regions and states in Nigeria. The program is not professionally oriented but tailored to the preparation needs of prospective teachers of the arts in the context of general education. The program should therefore be conceived as a broadly-based, free-flowing, open-ended and flexible curricular framework for individual, self-motivated education that leads to knowledge and personal development through the arts.

The integrated arts program is based on the premise that arts education has potentials for educating man, and that works of the arts have something to teach man. It also implies that learning can be further enriched by adopting multi-sensory avenues to appreciate possible alternatives of presentation and acquisition.

The primary school teachers in Nigeria are trained or prepared in two distinct ways. The intending candidate may either go for a five-year training program in the teacher training institutions after a primary education or alternatively finish a five-year secondary education before going for one year in the teacher training institution. In either case the successful completion of the training qualifies the candidate to obtain a grade II teachers certificate which entitles him to teach in the primary school.

It is therefore clear that the teacher training institutions admit students as they enter the throes of
physical maturation, therefore, it is a suitable period of their life for developing their intellectual and emotional stability, and self-reliance necessary for growing adolescents. They need the reinforced guidance of the arts teachers. But before the program can be carried out effectively each teacher must be conversant with the following basic facts in planning:

1. The program should be broadly-based, and serve general goals of education through art.
2. The program should be designed to demonstrate that all phenomena in our environment have aesthetic qualities.
3. It should enhance the student's capacity for recognizing, analyzing, synthesizing and experiencing aesthetic qualities, and their contribution to the condition of the environment.
4. The program should help students discover, and identify similarities and differences among the arts.
5. The program should enhance students responses to the artistic qualities in each of the arts.
6. The program should provide activities in which students can participate in both creative and critical processes of the arts, and help them develop their own criteria for making sound artistic judgments.
7. The program should demonstrate the importance of the arts and artistic values to the individual and society, and help the students to make aesthetic values relevant to individual life-style. In view of variety of teaching styles the writer would not prescribe any teaching technique as "the method" but rather delineate some of the conditions, and alternative methods which might assist the teachers in generating possible instructional strategies. Since the quality of the program hinges mainly on the teacher's imagination and ingenuity in devising techniques both in advance of, and during classroom instruction, it boils down to the fact that success or failure of the program depends to a large extent on how teachers and students act and react. Meister (1973), one of those interested in unified arts in America has suggested the following strategies for implementing the unified arts program:

1. Utilize a block of time, a unit of students, specialized facilities, and a team of teachers representative of the arts areas.

2. Require that every teacher displays competencies in human relations and decision-making.

3. Give teachers, and ultimately students, decision-making responsibilities as to the relationship of learning objectives to the resources of time, space, materials, and staff.

4. Teach in large, medium, and small groups, and provide as well for individualized instruction and learner self-initiation.

5. Allow for a variety of team patterns involving any combination of two or more arts areas and/or arts areas directly linked to academic team(s).
6. Occupy varied instructional facilities including accommodative laboratories representative of each of the arts areas, instruction and resource materials centers, large group instructional areas, and community resources.

7. Utilize multiple instructional methodologies and media.

8. Promote flexibility across arts areas so as to give total perspective to a concept. (Meister, 1973, p.235)

To be able to implement the integrated arts program, the teachers must be well prepared if the program is to have any effect in the schools. The burden for the implementation of the integrated arts program falls on the classroom teacher. But it is only when the teacher is well-prepared for the tasks of the program that he can measure up to expectations of the students, and the school administration. It is also then that he will be capable of exploring the nature of the arts as well as relationships among them. The writer therefore posits that the two indispensable prerequisites to the implementation are teachers, and course structure. Flexibility must also be a matter of paramount importance in such a program intended to encourage personal involvement for all teachers and students. The student teachers must be capable of working with other students as an organized learning team, and be responsive to a whole group instruction. Students must be prepared to interact with their teacher and peers during classroom discussion, and work with equipment and media. Constant practice will enable them decipher the strands of commonalities among the arts.
Implementation Procedure

This phase poses a problem for the teachers and the curriculum planners because they have to make the crucial decisions regarding what to include, what to eliminate and how to teach the selected areas. The writer suggests that the program should be run by a team effort of teachers from various arts backgrounds e.g. painting, sculpture, design, drama, music, dance, literature and poetry. The design of the components of the learning experiences or activities is a task that must draw on the expertise of the group of art specialists. The team should be capable of utilizing the expertise and resources available to all the integrated arts. After all the purpose of the multidisciplinary team is to allow them to take a full advantage of the wide range of specialities, abilities, and ensure a supportive working relationship. Common understanding of terms, concepts and modes of inquiry in the program will be an advantage. In such a cooperative venture, the teachers must plan together and assume the dual role of co-explorers and co-learners. The success of such integrated arts program will rest solely on the expertise of the various personnel and the available resources in the various arts as a starting point to mount the program.

It is therefore important that the teaching team carefully structures the experiences in order that the students can increase their learnings in the arts.
The team may start the program by:

1. formulating the goals in education;
2. establishing general course goals;
3. spelling out in detail the course content; and
4. appointing a coordinator among the team to run the program.
5. managing the flow of program, materials and resources.
6. selecting optimum strategies for goal accomplishment.

To accomplish desirable sequencing and progressive integration, frequent and regular coordination in establishing specific objectives for individual courses would become essential. Individualized instruction should be encouraged in order to accommodate differential student aptitudes, interests and participation in the learning experiences. Students admissible into the program need not have any art experience as prerequisite to this course but keen interest and enthusiasm would be essential qualities.

The team of teachers must be willing to work harmoniously together in such a way that the objectives of the program might be realized. Each teacher in the team should be able to identify what he wants to do, describe how he would do it, and determine how to assess the achievement of his goal for the course. The methodology in teaching will be based on a flexible scheduling. The students will have
times when they can work in groups in their area of interests -- small or large groups. Other times the small groups will be brought together in a large group for presentation or discussion or collaboration on a given project. See Figure 7 for further clarification. This approach makes possible a cooperative teaching situation where they can share common themes, and commonalities in the arts. When given a project to work on, a large group discussion on the integrated arts can promote team rapport, and help to pool attitudes, talents, and ideas together on a broad range of experiences. This is a time-saving device that can achieve the maximum effect within the minimum time span. Repetition is thereby eliminated as the case would be in conventional classroom situation. For instance when the large group is broken into smaller groups for practice on a given project each teacher can teach his group in a separate classroom. Later the groups may combine for dissemination of ideas or for a creative presentation as in dramatic activities. Caution should however be taken that in small group activities the teacher-student ratio should not be high, preferably 1:20, because the smaller the ratio the more effective is the relationship among students, and the more cordial is the student-teacher interaction.

This method of approach can help to enhance and sustain students interests. The teachers too can develop fresh viewpoints, materials and media, or develop new insights into other fields outside their areas of specialization.
IDENTIFICATION OF MAJOR OBJECTIVES

Large Group Meeting

Discussions
Comments
Suggestions

Individuals and Small Group Meeting

Discussions
Comments
Suggestions

Evaluation of Outcomes
Does the program achieve what it portends?

Figure 7. Schema of Implementation of the Integrated Arts Program
The team of participating teachers should also meet separately weekly or bi-weekly to review progress, developments, ideas and methods on a given project. This will aid the teachers in planning, and provide them opportunity to work with peers/colleagues for cross-fertilization of ideas. In addition to the above the method of dissemination of information about the arts commonalities through a panel discussion may prove very useful. Local or outside personnel resources can constitute a supplementary enrichment to the integrated arts program in schools e.g. artists-in-schools, and artists-in-residence. Other areas of interest may include but not limited to field trips, field research, workshops, laboratories and slide discussion groups concerned with different arts.

What counts in planning activities in the integrated arts program is to ensure that the level of learning is geared to that of an average child, and at the same time make provision for rewarding and challenging experiences to the gifted child. Study approaches to integrating the arts can be adopted either by rendering ideas that are based on the elements of design in the arts or by expressing themes based on social values, beliefs or events. The illustration in Figure 8 lends clarity to this point.

The following description is a typical example of how a puppet show might be used in synthesizing the arts by translating the idea on social values, beliefs and events into a play:
Figure 8. Model of Integrated Arts using the Elements of Design
Objectives:

1. To motivate the students to synthesize the arts by translating an African fable into a puppet play.
2. To bring students to a greater awareness of the interrelationship among the arts.
3. To develop aesthetic literacy in students through involvement in artistic activities.

Materials:
sawdust, pieces of cloth, thread, needle, paste or glue, strings, paper, paints, brushes and proscenium.

Procedure:

A. Teacher's Activities

1. The arts teachers meet and guide students in the making of puppets representing human beings and animal.
2. Teachers work with students in groups and later come together on the project.
3. Teacher of literature tells students the following story to illustrate the triumph of wisdom over physical strength --

The writer would proceed like this -- Most stories told to children, in an African society, are meant for didactic purposes. Oftentimes they constitute part of the gradual process of initiating the youth into adulthood. But this adventurous story of mine demonstrates the truth of triumph of wisdom over sheer physical strength.
The Crowning of an Elephant

It was the story of how King Kakamuna wanted to marry princess Sale, the daughter of Cetewayo, a world-wide hero in his time. This would automatically make him the friend of such an outstanding figure. But as the usual custom was, he had to appease the gods to seek their approval and blessing. In an attempt to do this, the king wanted to sacrifice to the gods, so he went to find out what the gods would take for the offering. To his greatest surprise, the gods demanded an elephant. Not a lion, not twenty cows, not even a hundred, which he offered with entreaty. The gods had never been so uncompromising since he had had the good fortune to wear the crown of his ancestors.

Alas; and alas! The king despaired the feasibility of procuring the offering they demanded and bewailed the sequels of failure. Since the gods gave no option, it was imperative for the king to procure an elephant by all means.

In order to avert the wrath and the terrible scourge of the gods, he asked his townspeople to implore their gods to aid them in the great enterprise. So in loud tones with bell, the royal words were proclaimed throughout the town for several days. The general response to the singularly, pathetic appeal was so great that a visitor would conclude that a civil war was about to start. Men repaired their bows and replenished their arrows. Women were deep in incantations. It was the best season that the wizards of the land had ever known. Everyone consulted the oracles and
performed the prescribed rituals. Every able man was
resolved to carve a niche of honor. Some men went half­
way and came back only to return home to tell horribly
fantastic tales, hideous enough to make the flesh creep.
Day in and day out, disheartening news arrived about great
warriors who had come to grips and grief with that terrible
beast they sought to capture.

The bed­ridden cowards heard the stories and thanked
their stars. Mothers ran into their inner rooms to weep and
repeat incantations for days, entreating their gods for the
safety of their dear ones. Those men, yet undecided,
breathed deeply and gave no more thought to the affair.
Among them was a thoughtful and brave hunter called Salem
who by fortune of fate was destined to become heir to that
kingdom ruled by the great Kakamuna. He realized that
strength had very little to play in the affair. He knew that
to reach the mythical land of the elephants, what force
could do must end and some ingenuity must be employed to
overcome the monster.

This daring young hunter revealed his plan to the
king, he was given men and money to carry out his wise plan.
This was the plan: The elephant would be appeased by music,
and be invited to be the new king of their town. Before the
elephant came, a large ditch would have been dug, covered
with beautiful mats and a well­adorned chair placed gin­
gerly on it so that the elephant might fall into the ditch
headlong in an attempt to sit on the beautiful chair.

Then the real enterprise began. He distributed trum­
pets among his party. As they approached the mighty beast,
they commenced a charming melody from about fifty yards
away. The elephant was surprised and as he drew nearer,
Salem, the hunter, spoke in a loud voice:

"Our king, your vassal, has heard of your boundless
power, how you destroyed hundreds with a single blow, how
your trumpeting is enough to up-root giant trees. He
trembles at the description of your colossal size, as I do
now. Who am I but a worm beside you? He asked me to hasten
hither to bring you, the worthy ruler of us all, to the
throne. He resigns it to you. He will be your duke if you
wish. Your court is now adorned with banners. Your subjects
wait anxiously within the gates, earnestly expecting."

With such words Salem subdued the reasoning of their
victim. And revelling in a fool's paradise, the elephant
trumpeted loudly and gave the order for the march. The
elephant said, "Much it pleases me that your king reasons.
I promised him a dukedom. He will be a reasonable vassal.
Go on and trumpet loudly, you dust of my feet."

As the procession went on, trumpeting and singing
produced a hair-raising melody which carried the thoughts of
the elephant away. At this precise moment, Salem sent word
home to remind them about the home-side of the plan. The
home plan was duly carried out. About fifty sturdy men armed
with spears, bows and arrows, and anything that could kill hid behind a screen near the ditch. Children flanked the road-sides from the palace to the town gate.

As the elephant marched majestically into the town, a blare of trumpets mixed with the din of the drums, such as that town had never known, playing him a mock welcome. Soon they beheld the palace gaily decorated for him. That was Salem's bait. The elephant became impatient to inhabit the glorious palace. The elephant, being intoxicated with pride, did not allow half the program for his reception, leaped into the golden throne, and as he reached it, he rolled into the depth below. Immediately the hiding hunters came into action. You can guess what followed. After this the gods were appeased, the marriage was historic, and the valiant was rewarded. In this story we can see how wisdom triumphed over the physical strength.

4. Teachers will now assign different topics in the story to different students.

B. Student Activities

The group for painting will paint the background of the forest for the proscenium. Those for sculpture will make the sculpture heads for the puppets. Those for drama will share the characters of the play and learn their respective parts. Those for music will learn how to sing

---

this song "A o merin joba, ereku ewele" i.e. a song of mockery that the elephant will now be installed as a king. Those in drama will accompany the song with drumming. Those in poetry will form the words in rhythmic stanzas, while those in literature will write out the different parts to be learned by the characters. The design and general arrangement will be done by the designer. Those in literature will serve as the announcers of the various acts of the play. The designers will also design and sew the dresses for the puppets.

After the assignment of the different sections of the play to students, they will be expected to go to their respective classrooms to practise and prepare the essential materials for the effective rendering of their parts. They will then come together in action. The teachers who have helped each group before in separate classes will also attend the large group gathering to give critique and suggest ways of improvement and refinement of the artistic activities. Students will be allowed free movements, and encouraged to give suggestions for improvement. Individual creative idiosyncractic expressions resulting from cultural ethnicity will be a welcome introduction into the main stream of the artistic expressions and responses.
Conclusion:

General discussion of areas of strengths and weaknesses will be identified during the teacher-student critique, and suggestions for further improvement would be recommended. Similarities and differences in the artistic modes of expression would also be pointed out.

A similar treatment can also be applied to the arts through the use of elements of design such as pattern or rhythm, and yet be regarded as shared commonalities. The above puppet play exemplifies how an expression of values or beliefs can serve as a motivation for interrelating the arts. This is a way of introducing the youth to his culture in the traditional Nigerian setting.

Implementation Problem and Suggested Solutions

Any proposition for change is often accompanied by its attendant problems. Any proposition presupposes the recognition of a problem or a deficiency in current practice. If everything is fine there is no need to rock the boat. No change can therefore take place without the teething problems from the opposing views. Without the capacity to cope with initial obstacles, the hope of progress can only be a figment of imagination. Removing the obstacles, however, is just as problematic as living with them. For this reason certain systematic but gradual steps will have to be
taken to cope or reduce the obstacles to a negligible proportion. Such procedures will include queries to be answered, negotiations and compromises to be made, forces to be neutralized, and new outcomes to be specified at the initial stage before the program activation. This natural reaction will be particularly true of Nigeria.

Since no curriculum innovation gains ground overnight, the curriculum innovator must not allow the initial difficulties to dampen his enthusiasm for improvement. The setbacks may be many initially but given time they are not insurmountable. Apart from the problems that might accrue as a result of the "hidden curriculum" the range and scope might be the following:

1. gaining the support of the principal and securing the administrative sanction e.g. the ministry of education.
2. securing fund to finance the integrated arts program.
3. training or preparing teachers for the program requires the right kind of teacher educator.
4. securing blocks of time in scheduling classes to work as a team e.g. allocating of classroom and time.
5. reluctance of teachers in giving up the conventional method of teaching art e.g. influence of background training as subject specialists;
two or more teachers may teach with different objectives or levels of complexity.

6. finding new ways to develop teacher competencies for teaching the integrated arts, e.g. preservice and in-service teachers' orientation.

7. the program cannot deal with the specifics but with the generalities, and a similar program cannot be adopted in all schools -- it has a limited generalizability.

8. adoption of team teaching by several art teachers has a tacit implication that no single teacher knows enough about the arts to teach the integrated arts.

9. instructors coming into a classroom one after the other in a sequence may defeat the aims of the synthesis of the arts.

10. high cost of assigning more than one teacher to a class may be an expensive proposition.

11. a sudden transfer or a resignation of one of the teaching team may dislodge a cooperating team.

12. superficial instruction and learning may result from synthesis of the arts.

13. team teaching is a fertile ground for generating personality clash, and potent for breach in communication among the cooperating staff.
14. Problem of class scheduling for the cooperating school, and organizational procedures for the college supervision during the period of student teaching.

15. Other problems may emanate from too ambitious projects.

These set-backs are crucial but surmountable. To overcome the above problems of implementation the writer feels that what is required is a carefully worked out program of integrated arts under the leadership of an efficient program coordinator. The initial problems may arise because teachers with various backgrounds in arts cannot see eye to eye, but with patience and cooperation these difficulties may be surmounted. It is however important that very special training programs for integrated arts teachers be introduced in every state in Nigeria. Such programs will be in two phases:

(a) The first phase will be for the teachers who were already trained in separate art subjects. This group will be reoriented through workshops or refresher courses so that they can assume a more comprehensive outlook.

(b) The second phase of the program will be for student teachers who will be prepared from the beginning of their training as integrated arts teachers. These will be generalists who have acquired a sufficient breadth of knowledge in various arts to teach in the primary schools. This will be
more desirable and less expensive for a developing country like Nigeria.

As method of preparing teachers for integrating the arts, it is advisable to give a general orientation to teachers currently in service. This process will involve the appointment of a travelling supervisor who has a general interest in all the arts to go round school systems, and have conferences with individual or groups of teachers about various strategies of interrelating the arts in the classrooms. The arts supervisor may also disseminate information on various instructional strategies of some exemplary programs of integrated arts in other lands. Teachers centers may be built to house several resources which may aid the teachers in becoming aware of possible resources, methods, and materials for teaching the arts.

The question of evaluation criteria of an integrated arts program is not an immediate concern of this paper because the validity of any criteria must stand the test of time and situations. The question of evaluation will therefore be left to the discretion of the individual member of the teaching team. But if evaluation becomes a matter of general concern to the students or the administration, an objective one may be adopted. The writer would like to suggest at this juncture that a regular and an on-going evaluation should be adopted in a way that every stage or process of the program will ensure that systems or
personnel are not working at cross-purposes, and ensure that learning and pedagogical strategies are all working toward the realization of the intended outcomes. For accurate assessment of the effectiveness of this model the program will adopt the system of formative evaluation which assesses every stage of the program while it is being activated and also at the end of the program. The final assessment of the students will be based on the cumulative record of their performances in regard to the expected competencies for integrated arts teacher.

**Teacher Competencies for Integrated Arts**

The teaching competencies required of a successful integrated arts teacher are similar to that expected for all other teachers. But other competencies needed by the teacher of integrated arts to perform his role efficiently go beyond the boundaries of conventional art education. He must know the necessary skills required for effective job performance. Figure 9 provides a graphic illustration. He must also be aware of the effects of teacher behavior on student performance, and attitudes that encourage the development of aesthetic literacy in varying contextual conditions. An adequate performance of role presupposes the acquisition of essential competencies. A good quality teaching is, therefore, a reflection of adequate knowledge during preparation. But adequate preparation is also
MAJOR GOALS

CLUSTER OF OBJECTIVES
FOR INDIVIDUAL AND GROUPS

Teacher Behavior at Knowledge Level

Teacher Behavior at Application Level

Teacher Behavior at Performance Level

INTENDED OUTCOMES

Figure 9. Schema of Goals and Competencies
a prerequisite of effective teaching.

Numerous are the qualities of a good teacher and these qualities are the same irrespective of subject of instruction. It is however impracticable to provide an exhaustive list of qualities which will be appropriate at all times and in all places. Even if it were possible it would be undesirable in view of the fact that each individual art teacher is a unique personality who works with different kinds of learners under differing conditions, and in varying situations. This does not however imply that prospective teachers should be left without a guide. There are certain qualities that can be considered basic to a successful implementation of an integrated arts arts program in the context of general education for teacher preparation. Caution should however be taken not to regard these suggested qualities as "the exclusive prescription of the desirables" but rather as directions that lead to professional growth, personal efficiency, and maturity.

The expectation of an integrated arts teacher are of an equal calibre if not higher. In such a multicultural society as Nigeria it is very important to give adequate consideration to the cultural differences and orientations in developing a program for the preparation of teachers for arts education. The most basic prerequisite is that the prospective teacher must be interested in teaching and working with people who want to learn. Other desirable
competencies of incalculable value include the ability to perceive relationships within the arts, to acquire knowledge to guide learners creatively, and to apply the psychological principles of growth and development in a teaching situation.

Other areas of special competencies for the arts education include:

1. experience in working creatively with various media.
2. ability to identify self with learner's needs, interests, goals, and stages of development.
3. application of psychological principles to help the learner reinforce the experience to be represented.
4. acquisition of a broad background in the various arts.
5. knowledge of students' cultural, social, economic, religious, and political backgrounds.
6. capacity for appreciating and accepting individual differences in the social group.
7. recognition that ideas are capable of expression in a variety of ways.
8. ability to work among peers, make contribution to a group work, and be comfortable as a leader or follower.
9. tolerance of modification of personal views by group action, and responsibility for success of a group project.
10. capability for using improvisation, and resource materials — both human and physical.

11. ability to tap and extend children's interests for instructional purposes.

12. capability to display spontaneous flexibility and perception of situations from multiple vantage points.

13. resourcefulness to generate and develop children's interests and ideas for teaching.

Other classroom responsibilities of an integrated arts teacher would be to:

1. foster positive student attitude toward the arts.

2. provide an environment conducive to learning through the arts.

3. display a genuine interest and enthusiasm for arts that children bring with them when they enter school.

4. respond appropriately and positively to students' efforts in the arts. This provides extra reinforcement and sustenance of efforts.

5. identify and present art content to fit the readiness of the learner.

6. relate meaningfully to students' needs, interests values and capabilities.

7. combine knowledge about the arts to his knowledge about child development in classroom management.
8. be knowledgeable in all the pedagogical strategies of arts education for the primary school level.

9. display sufficient skill in demonstrating methods of planning, presenting, and evaluating objectives of an arts instruction.

10. teach educational value of arts education to all the children to enable them appreciate the positive contribution it makes.

11. plan and present instructional units in the integrated arts program.

12. incorporate into the program significant elements of the diverse ethnic cultures in Nigeria.

13. modify existing teaching materials so as to meet specific needs of the learner.

14. be able to identify the difficulty levels of arts content, and adapt them to suit varying levels of age, readiness, and maturity of learners.

15. be capable of engaging in team work, and planning with others — peers and students.

16. be open to new ideas, sensitive to parallels in the arts, and be willing to expand his horizon by strengthening his knowledge of less familiar arts.

17. be an all-round teacher of the arts as a result of exposure to various arts, and the awareness of their interrelations.
13. develop teaching skills through classroom simulation, and student teaching practice.

Wenner (1973), realizing the importance of purposeful teaching in the classroom, suggests a certain course of action to follow in implementing an interdisciplinary program in the arts. The basic understandings he demands of the art teacher as prerequisite for program implementation are the following:

1. the purpose of the course
2. the kind of student toward which it is directed.
3. his responsibility to, and role within, the teaching team, and
4. the type of grading or evaluation to be used.

(Wenner, 1970, p.66)

In concluding this chapter the writer would like to reiterate what Nettle (1973) reminded all educational planners when he pointed to the fact that the provision of teachers alone is not a guarantee for success in program implementation.

The success or failure of any curriculum will depend upon the teachers who are asked to implement it, and the success with which teachers can implement a curriculum depends in large measure upon the supportive services and facilities available to them.\(^\text{5}\)

---

This implies that the success of an integrated arts program requires not only well-prepared and competent teachers but also the essential resources for proper implementation. It is a venture that requires the full support, total commitment, and cooperation of all persons who have a share in planning the educational experiences of the youth in Nigeria.
CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

This study was designed to probe the current status of art education in Nigeria with a view to discovering the major forces militating against the normal development of art education in the universal primary schools in Nigeria. To do this it became necessary to identify the weaknesses of the art program as it is currently being run in Nigeria, and then find out substantial reasons for the weakness in order that suggestions could be made on realistic ground. Since any suggestions for school improvement cannot bypass the classroom teacher the writer felt that the mode of teacher preparation for the primary schools should also be studied. Since the improvement of the existing program raised a curriculum question the writer felt that there could be no improvement of art education in the primary schools until a corresponding improvement became visible at the teacher preparation level. It was discovered that one of the major reasons why art education could not develop in the primary schools was because teachers were not prepared or equipped to teach art effectively during their preparation period in the teachers' college.
Since art education is weak at the teacher training college there should be little wonder that this weakness is doubly reflected at the primary school level. To improve the condition of the arts at the teacher education level, the writer posits that a new curricular paradigm be devised to cater for the needs of the preservice teacher while still in training institution. The writer has therefore proposed a new curricular model — an integrated arts program which has its major focus on the synthesis of all the various arts. In an attempt to institute the new program an extensive survey of literature has been conducted to acquaint the writer with several pedagogical strategies used in unifying or interrelating arts in the United States. With implications from the above literature, a coherent rationale has been marshalled as basis for the introduction of the integrated arts program for Nigerian teacher education; a curriculum model has also been developed in the integrated arts for the prospective teachers of art in the primary schools of Nigeria. Three approaches to interrelating the arts have been recommended — (1) those based on relating features of arts content, (2) those that relate themes of social values and beliefs and (3) those that involved in using the creative processes and elements common to all arts.

Several strategies have been suggested for implementing the integrated arts program in a typical classroom setting. Some illustrative diagrams have been provided
to aid clarity and understanding. Possible problems that might arise during implementation of the program have been identified and alternative solutions have been suggested. Necessary competencies for effective classroom management, and for the prosecution of essential duties in the school have been delineated. It was pointed out that the main features of the program should be openness, flexibility, and coordination of team efforts.

The writer posits that the absence of integration of learning experiences is a serious weakness in the educational programs for the teacher education. He feels that this omission of integration in learning experiences accounts for the inability of the children they teach to see relationships among disciplines. The assumption behind the study is that man is a creative being and therefore any study of man's creative process can lead to a more profound understanding of man and his creativeness. If we also believe that human beings have different talents then to develop the individual talents is a worthwhile pursuit in children's basic education; and then the integrated arts which presents all the arts to all the children will provide them with multi-faceted avenues for alternative learning experiences.

The essence of learning through the integrated arts is to derive meaning in all the arts and life. It is also assumed that art experiences cross any line of demarcation posed by separate art subjects. The synthesis aimed at in the integrated arts is not necessarily the merging of the
isolated subject areas, but of commonly shared experiences within the various arts. After all the arts can be classified into various categories on the basis of their obvious affinity — e.g. visual arts, kinesthetic/performing arts, and the literary arts. The integrated arts approach reduces the fragmentation produced by artificially separating human experiences into specialized fields called disciplines. Thus it stresses the unity of related experiences. Even if integration cannot dissolve the differences among the various arts it can at least reduce it to a small scale.

To achieve true integration, effort should be made to provide diversity in modes of learning, and alternatives for the learners. When there are options, choices could be made from among possible alternatives. It is only when the art is conceived in the matrix of an integrated outlook upon life that it can assume legitimate place, and recognized status in the hierarchy of subjects in the school curricula. The taking of this position is a sure path to bringing the recognition of the need for the arts into the schools, and the consequent generation of relevant programs with meaningful activities that can transform arts education to a learning experience that will be more susceptible to time and place.

Conclusions and Recommendations

Having analyzed the various problems militating against the development of art education and teacher training in
Nigeria, the writer endeavors to make proposals that will lead to betterment, and produce effectiveness in the schools generally. It is hoped that this will be true for all category of teachers irrespective of their areas of specialization. The writer therefore proposes that the teacher training programs must undergo extensive modifications and improvements both in organization and supervision. Much of the inferior quality of teaching comes from low standards and poor salaries, and cannot be avoided in large measure at present until people can effect changes in the overall administration of teacher education in Nigeria. If teachers are to be trained for community betterment, the orientation must begin with the prospective teachers in the existing institutions of teacher preparation.

One proposal toward improvement is that the government should make teaching profession an attractive one by restoring its former dignity, respect, and status belonging to it through:

1. Improvement in status, quality, resources and conditions of service of teachers.
2. Training of prospective teachers for urban or rural areas should be done in locations which can expose them to teaching practice environments that will be similar to their expected working conditions after graduation.
3. Provision of higher quality training for teachers.
4. Exposure to varied experiences through the use of local resources in material and personnel.

5. Increase in government financial assistance to improve the teacher personnel in quantity and quality.

6. Improvement of physical facilities and material resources of the institutions.

The school as a social entity should have a better interaction with the community to narrow the gap that now exists between them. There should be wider diversity and greater flexibility in the training of teachers so that we can, in the words of Lester Smith, "make education susceptible to time and place". There should be more correlation between school subjects, and greater cooperation among various sectors of educational authorities. The education of prospective teachers should be geared towards the demands of the tasks they will perform in real life situation.

The type of teachers needed in Nigeria today are those who can cope with changing times, and conditions of life, relate education to social life, and alter with change without suffering inward instability. In arts education, and for all subjects for that matter, we need teachers who are flexible, adaptable to their environment, and responsive to the needs of the learner and the community. This type of education will serve as an instrument of national development, self-enlightenment, that can raise the living standard of the people. After all no curriculum can enter the
classroom until until the teacher wants it, for it is he who turns the knob of the educational wheel, and without this turning there is no motion, no progress no matter how good the education policy is. It is the effective teacher education program that can produce relevant education that will bring cohesion and understanding among the various multi-lingual and multi-cultural groups in Nigeria -- an education of the people, for the people and by the people.

The following special recommendations are suggested for program goals and implementation:

1. The ministry of education must assume the responsibility for inservice programs which could augment previous experiences in arts received by classroom teachers while in training institutions or while in the field for active service. Efforts in this area might focus on refresher courses, workshops, and invited guest lectures during the vacation period. Such reorientation must become an inescapable part of the program implementation and continued improvement. At such times theoretical and studio performance/production should be combined with fieldwork, and use of local resources -- both material and personnel. Such field experiences are particularly useful in providing opportunities for developing self, and understanding others during the process of their interaction.
2. Emphasis should be placed on the expression and response to works of arts, and on student's performance in the different arts of his choice.

3. The program must be interdisciplinary and geared toward strengthening and expanding arts instruction.

4. Provision must be made for better use of artistic and cultural resources through the encouragement of lectures from local community personnel, students visits to cultural centers, and participation in field work.

5. Creation of programs for special students may be encouraged as auxilliary or extra-curricular services.

6. Encourage the establishment of educational linkages with the local community through the maintenance of effective communication and interaction between the schools and the community.

7. Results of fieldwork and suggestions from seminars should be part of major decisions to guide curriculum planning.

The writer postulates that the incorporation of the arts as part of general education of all children can revitalize all learning and at the same time enhance the status of the arts in Nigerian primary schools. This needed change or modification in the primary curricula has long been overdue. If the public demands better services from the
teachers, as they do in Nigeria, then those who steer the wheel of educational planning must encourage teachers in various disciplines to remain intellectually alive and alert to do their best. This is particularly true of the art teachers who are the keystones to the success of any integrated arts program.

New approaches to education in the arts need to be tried out and reinforced by a reconstruction of the curricula, that includes arts education for the preparation of prospective teachers for the universal primary education in Nigeria. To such prospective teachers belong the responsibility of expanding the parameters of aesthetic experiences available to the students in the primary schools. Through the appropriate learning experiences in the integrated arts the children would be able to grasp the relationship of parts to wholes and of a particular to the general or universal. When the integrated arts program is regarded as part of basic education, the art education would stand a better position to focus on the broader issues of sociological and cultural relevances, and it will no longer stay at the periphery of the school curricula. The integrated approach to arts teaching allows the learner to sense the universal values underlying and linking the arts, and what he therefore produces will be determined by his capacity to select and manipulate elements with skill and sensitivity. This is one of the surest ways of striking a balance of
intellect and emotion so essential to a well integrated personality.

With this attempt at integration of the arts the writer has only been able to scratch the surface of the problem. Further research endeavors will have to cast more light on the problematic areas of interrelating the arts, expanding the components of the integrated arts to include popular media and to devise effective criteria and strategies for evaluating the program. Such future research enterprises may point to a more fruitful direction for implementing the integrated arts through a more comprehensive view of teacher education for the universal primary education in Nigeria.

It is the hope of the writer that this study will stimulate the awareness of a need for further research in the field of art education, and encourage others to explore the possibilities inherent in the integrated arts curricular paradigm. The concept of integrated arts may provide another avenue for enhancing the study of arts education, and tap its possible implications for cross-cultural or multicultural educational endeavors. Although the integrated arts approach to teaching art education offers limitless possibilities care should be taken not to be too ambitious as Planner (1976) has advised that

We can never fully attain expertise in interdisciplinary areas; even developing competence requires a life-time of study. (Planner, 1976, p.9).
APPENDICES

A. Philosophy of Nigerian Education
B&C. Teacher Education
D&E. Primary Education
F. Federal Government Policy on the Arts
G. Festival of Arts and Culture — 1977
1. Since a national policy on education is Government way of achieving that part of its national objectives that can be formulated without first identifying the overall philosophy and objectives of the nation. The five main national objectives of Nigeria as stated in the second National Development Plan, and endorsed as the necessary foundation for the National Policy on Education, are the building of:

1) a free and democratic society;
2) a just and egalitarian society;
3) a united, strong and self-reliant nation;
4) a great and dynamic economy;
5) a land of bright and full opportunities for all citizens.

2. Nigeria's philosophy of education, therefore, is based on the integration of the individual into a sound and effective citizen and equal educational opportunities for all citizens of the nation at the primary, secondary and tertiary levels, both inside and outside the formal school system.

3. In consequence, the quality of instruction at all levels has to be oriented towards inculcating the following values:

1) respect for the worth and the dignity of the individuals;
2) faith in man's ability to make rational decisions;
3) moral and spiritual values in interpersonal and human relations;
4) shared responsibility for the common good of society;
5) respect for the dignity of labour; and
6) promotion of the emotional, physical and psychological health of all children.
4. For the philosophy to be in harmony with Nigeria's national objectives, it has to be geared towards self-realization, better human relationship, individual and national efficiency, effective citizenship, national consciousness, national unity, as well as towards social, cultural, economic, political, scientific and technological progress.

5. The national educational aims and objectives to which the philosophy is linked are therefore:
   (1) the inculcation of national consciousness and national unity;
   (2) the inculcation of the right type of values and attitudes for the survival of the individual and the Nigerian society;
   (3) the training of the mind in the understanding of the world around; and
   (4) the acquisition of appropriate skills, abilities and competences both mental and physical as equipment for the individual to live in and contribute to the development of his society.

6. The desire that Nigeria should be a free, just and democratic society, a land full of opportunities for all its citizens, able to generate a great and dynamic economy, and growing into a united, strong and self-reliant nation cannot be over-emphasised. In order to realise fully the potentials of the contributions of education to the achievement of the objectives, all other agencies will operate in concert with education to that end. Furthermore, to foster the much needed unity of Nigeria, imbalances in inter-state and intra-state development have to be corrected. Not only is the education the greatest force that can be used to bring about redress, it is also the greatest investment that the nation can make for the quick development of its economic, political, sociological, and human resources.

7. The government will take various measures to implement the policy. Accordingly:
   (1) Education will continue to be highly rated in the national development plans, because education is the most important instrument of change as any fundamental change in the intellectual and social outlook of any society has to be preceded by an educational revolution;

   (2) Lifelong education will be the basis for the nation's educational policies;
(3) Educational and training facilities will be multiplied and made more accessible, to afford the individual a far more diversified and flexible choice;

(4) Educational activities will be centred on the learner for maximum self-development and fulfilment;

(5) Universal basic education, in a variety of forms, depending on needs and possibilities, will be provided for all citizens;

(6) Efforts will be made to relate education to overall community needs;

(7) Educational assessment and evaluation will be liberalised by basing them in whole or in part on continuous assessment of the progress of the individual;

(8) Modern educational techniques will be increasingly used and improved at all levels of the education system;

(9) The education system will be structured to develop the practice of self-learning;

(10) At any stage of the educational process after primary education, an individual will be able to choose between continuing his full-time studies, combining work with study, or embarking on full-time employment without excluding the prospect of resuming studies later on;

(11) Opportunity will continue to be made available for religious instruction. No child will be forced to accept any religious instruction which is contrary to the wishes of his parents; and

(12) Physical education will be emphasised at all levels of the education system.

The importance of Language

8. In addition to appreciating the importance of language in the educational process, and as a means of preserving the people's culture, the Government considers it to be in the interest of national unity that each child should be encouraged to learn one of the three major languages
other than his own mother-tongue. In this connection, the government considers the three major languages in Nigeria to be Hausa, Ibo and Yoruba.
APPENDIX  B

Section IX of the Federal Republic of Nigeria
National Policy on Education, Federal
Ministry of Information, Printing Division,
Lagos, 1977

TEACHER EDUCATION

57. Teacher Education will continue to be given a major emphasis in all our educational planning because no education system can rise above the quality of its teachers.

58. The purpose of Teacher Education should be:

(a) to produce highly motivated, conscientious and efficient classroom teachers for all levels of our education system;
(b) to encourage further the spirit of enquiry and creativity in teachers;
(c) to help teachers to fit into the social life of the community and society at large and to enhance their commitment to national objectives;
(d) to provide teachers with the intellectual and professional background adequate for their assignment and to make them adaptable to any changing situation not only in the life of their country, but in the wider world;
(e) to enhance teachers' commitment to the teaching profession.

59. (1) All teachers in our educational institutions, from pre-primary to university, will be professionally trained. Teacher Education programmes will be structured to equip teachers for the effective performance of their duties. The following institutions will give the required professional training:–

(i) Grade II Teachers' Colleges

(ii) Advanced Teachers' Colleges
(iii) Colleges of Education

(iv) Institutes of Education

(v) National Teachers' Institutes

(vi) Teachers' Centres.

(2) Since a large number of our primary school teachers are below Grade II certificate or are untrained, all such teachers will be assisted to advance to Grade II within the shortest time possible through in-service courses to be organized by state Ministries of Education and financed by the Federal Government. Those who do not take full and proper advantage of the scheme will be systematically eliminated from the profession. In pursuance of this objective, Government will give greater emphasis to in-service education than hitherto.

(3) Since primary education is the basis of an educational development, efforts will be made to achieve and maintain both the quantity and the quality of teaching staff in the existing institutions at a high level.

(4) As a prerequisite to the launching of the Universal Primary Education Scheme, a crash programme was introduced in September 1974 for the training of the requisite additional teachers.

(5) Grade II programmes have since assumed the following forms:

(i) 1-year programme - for WASC holders

(ii) 2-year programme - for failed WASC

(iii) 3-year programme - for passed Modern III and S.75 certificate holders

(iv) 5-year programme - for passed Standard VI or First School Leaving Certificate

60. But new development in Teacher Training will emerge as a result of UPE and the 3-3 Secondary system, viz:

(a) Beginning with the first products of the UPE, a supply of grade II teacher trainees will be available from some of the completers of the junior secondary who will be streamed into Teacher Training Colleges at the same time as their colleagues are moving into Trade centres and other Vocational Institutions and
into the senior Secondary School for those aiming at tertiary institutions for other professions. This 3-year post-junior-secondary will therefore replace all the existing Grade II programmes and especially the 5-year post-primary. All future Grade II trainees will complete the 3-year junior secondary before entering Teacher Training College.

(b) The second development will be the cancellation of the existing "pivotal", i.e. 1-year post-WASC Course. From this point, WASC products will train at NCE or degree levels.

(c) The present NCE programme will need to be reviewed in the light of the higher entry point of the 6-year WASC Certificate.

61. It will be the ultimate policy that only candidates whose minimum qualification is WASC or its equivalent will be admitted into our teacher training colleges. Since, once the six-year secondary system has been started, this will mean that the NCE will ultimately become the minimum basic Qualification for entry into the teaching profession, how early it is implemented will depend not merely on the availability of secondary school leavers, but, more importantly, on the state of the national economy.

62. In the meantime, the first development after the start of the 3-3 secondary system will be the progress phasing out of the five-year training programme for primary school leavers and the three-year programme for holders of Modern III and S.75 Certificates, to make way for the three-year post-junior-secondary training programme for the Teachers' Grade II Certificate.

63. The curriculum of Teachers' Colleges will continue to be structured on the following components:

(a) General studies (basic academic subjects).

(b) Foundation studies (principles and practice of education).

(c) Studies related to the student's intended field of teaching (e.g. English, History, Mathematics, Physics, etc.).

(d) Teaching Practice.

64. For the primary level, the General Studies components in the primary school teacher's training programme will be made up of the following subjects:
(i) Social Studies  
(ii) Mathematics  
(iii) Language  
(iv) Science  
(v) Cultural and Creative arts  
(vi) Health and physical education  
(vii) Religious and Moral Education.

For the other levels beyond primary, teacher education programmes will be expanded to take cognizance of new developments in the areas of vocational, technical and commercial education. All Grade II Colleges are now also being equipped to teach science.

65. At the NCE and degree levels, teacher education programmes will be expanded to cater for the requirements of vocational, technical and commercial education. Government is aware that in order to implement this recommendation adequate physical facilities and qualified staff will have to be provided.

66. More Advanced Teachers' Colleges (A.T.C.) have already been established in order to speed up teacher production because Government realises that at the moment the country depends too much on expatriate teachers in the post-primary institutions; Government considers this a very undesirable situation which is worsening because of the general expansion of educational programme of which the UPE is only the beginning.

67. Government will direct the universities to work out a programme to make it possible for suitably qualified holders of the Nigerian Certificate in Education (NCE) to complete a degree in education at the university in two years instead of the present three years.

68. The Federal Ministry of Education with the co-operation of State Ministries of Education and higher educational institutions is already working out a series of new programmes/courses to enable teachers to up-grade themselves from one level to another.

69. The certification of Grade II teachers will continue to be carried out by State Ministries of Education and that of NCE and graduate teachers by the Universities or an appropriate body.
70. The existing practice in most of our institutions of learning of basing the assessment of students' work on one final examination and on one type only is no longer tenable. Continuous assessment based on a variety of evaluation techniques should be henceforth adopted, and there should be some means for ensuring some common national standards both in the areas of public examinations as well as in the internal ones. The implementation of this will lie between the teacher training institutions, the Universities which serve as moderators for some of them, the Ministries of Education and the West African Examinations Council. These organisations will be expected to meet and work out a scheme.

71. The Federal Government has already taken over the financial responsibility for all Grade II Teachers' Colleges in the Federation, as part of its preparation for UPE.

72. At the NCE and degree levels of teacher education the Federal Government will continue to render further assistance by awarding bursaries through a Teacher Training Bursary Scheme.

73. Teacher Education will continue to take cognizance of changes in methodology and in the curriculum. Teachers will be regularly exposed to innovations in their profession. In-service training will be developed as an integral part of continuing teacher education.

74. No matter the efficiency of the pre-service training we give teachers, there will necessarily be areas of inadequacies. In-service education of teachers will continue to fill these gaps, e.g. for library service education; evaluation techniques; guidance and counselling, etc., and will be systematically planned so that successful attendance at a number of such courses will attract incremental credits and/or count towards future advancement.

75. To this end, Government has established a National Teachers' Institute in Kaduna which has already begun functioning. The institute will organise programmes for in-service training of practising teachers. Opportunities will be provided so that every teacher at regular intervals will undergo in-service training.

76. The practice of according varying status to people with identical qualifications teaching at varying levels of the educational system will be discouraged, and the teaching function will be accorded the same dignity whatever the level at which it is carried out.
77. Promotion opportunities will be created at every educational level to allow for professional growth at each level. Action on the harmonisation of teachers' conditions of service will be speeded up.

78. Teaching services will be so planned that teachers can transfer from state to state without loss of status.

79. Teaching like other professions, will be legally and publicly recognised as a profession. Nigeria is already a signatory to the International Labour Organisation's/UNESCO's 1966 recommendation on the status of teachers. Government will set up a Teachers' Council among whose functions will be Accreditation, Certification, Registration, Discipline and Regulations governing the profession of teaching. Those teachers already admitted into the profession without the requisite qualification will be given a period of time within which to qualify for admission or leave the profession.

80. A National Register of Teachers is being compiled and when the Teachers' Council is established, the maintenance of the Register will be its responsibility.

81. Government will introduce measures to enable teachers to participate more in the production and assessment of educational materials and teaching aids, the planning and development of curriculum, school buildings and furniture, and evaluation of technical innovation and new techniques.

82. Where necessary local craftsmen will be used as demonstrators.
Table 1. Enrolment Targets in Teacher Training Colleges

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. of Schools</td>
<td>Enrollment</td>
<td>No. of Schools</td>
<td>Enrollment</td>
<td>No. of Schools</td>
</tr>
<tr>
<td>Benue-Plateau</td>
<td>2</td>
<td>170</td>
<td>9</td>
<td>2,485</td>
<td>9</td>
</tr>
<tr>
<td>Kano</td>
<td>10</td>
<td>4,112</td>
<td>9</td>
<td>3,199</td>
<td>11</td>
</tr>
<tr>
<td>Kwara</td>
<td>51</td>
<td>4,154</td>
<td>10</td>
<td>4,124</td>
<td>14</td>
</tr>
<tr>
<td>North-Central</td>
<td>14</td>
<td>6,041</td>
<td>22</td>
<td>8,640</td>
<td>21</td>
</tr>
<tr>
<td>North-Eastern</td>
<td>4</td>
<td>572</td>
<td>5</td>
<td>384</td>
<td>3</td>
</tr>
<tr>
<td>North-Western</td>
<td>12</td>
<td>6,030</td>
<td>22</td>
<td>8,415</td>
<td>21</td>
</tr>
<tr>
<td>East-Central</td>
<td>12</td>
<td>6,030</td>
<td>22</td>
<td>8,415</td>
<td>21</td>
</tr>
<tr>
<td>South-Eastern</td>
<td>4</td>
<td>572</td>
<td>5</td>
<td>384</td>
<td>3</td>
</tr>
<tr>
<td>Rivers</td>
<td>2</td>
<td>211</td>
<td>21</td>
<td>2,120</td>
<td>21</td>
</tr>
<tr>
<td>Cross</td>
<td>101</td>
<td>11,307</td>
<td>21</td>
<td>5,562</td>
<td>21</td>
</tr>
<tr>
<td>Mid-Western</td>
<td>101</td>
<td>11,307</td>
<td>21</td>
<td>5,562</td>
<td>21</td>
</tr>
<tr>
<td>Total</td>
<td>315</td>
<td>37,908</td>
<td>329</td>
<td>31,051</td>
<td>397</td>
</tr>
</tbody>
</table>

TEACHER EDUCATION

Shortage of Teaching Staff

13. Efforts so far made to produce the required teaching force to meet the needs of rapid educational expansion have not attained desired results. The persistent shortages have enforced the recruitment of untrained teachers to supplement the pool of trained teachers. In a number of cases expatriate teachers have been recruited at higher financial cost to fill acute short-falls in certain crucial areas. A dimension of this problem is the disturbing truth that unless teachers become available in adequate numbers, accelerated expansion programmes and anticipated enrolment increases will remain unattainable. The alternative is the inferior choice of poor quality education. It is important to emphasize here that teachers are required in large numbers and at all levels of education.

Teacher Training

50. This is a necessary part of UPE scheme and in fact, its cornerstone, for on it depends the success of the whole UPE effort. It is estimated that a total of 281,190 additional teachers will be required by 1982. The corresponding figure for 1976, the beginning year of the UPE scheme is about 60,000 teachers. These figures are based on an assumed teacher: pupil ratio of about 1 : 35. In addition, about 8,155 additional teacher educators will be required during the plan period based on an assumed teacher: trainee ratio 1 : 20.
51. The capital expenditure required to adequately equip teacher training institutions in terms of providing the physical facilities necessary to permit the enrolment of large number of trainees envisaged is considerable. A bulk allocation of N200 million has been earmarked for this vital programme.

52. However, Government has realised that to successfully inaugurate the UPE programme in 1976, some action was immediately desirable. Consequently, an emergency training of teachers commenced with the 1974 school year, designed to produce a total of about 97,000 additional teachers by 1976. In operational terms, a total of 43,000 additional trainees were expected to be admitted to the 156 existing teacher training institutions in the country with an overall existing capacity of 53,000 student trainees. The institutions as a major cost-saving device, will operate on a double-session basis. This device notwithstanding, the emergency teacher training scheme calls for major expansion programmes to the physical facilities in these institutions notably in dormitory space reading halls, science laboratories, libraries, dinning hall/kitchens, etc. A 10 per cent contingency allowance was made for new classrooms but in addition a total of sixty-two new schools enrolling 1,000 trainees each are also considered immediately desirable. It has been estimated that a total capital expenditure of N51.04 million will be required for the expansion of existing 156 institutions for 1974-75 alone, and that another sum of N170.50 million will be required for the construction of the 62 new teacher training colleges to be built.

53. Tables 16.1 and 16.4 above summarise the physical targets of the UPE programme by 1980. Table 16.6 below shows that the combined UPE programme at N500 million accounts for about 20 per cent of the entire Education sector allocation of N2.5 billion. The Federal project summary gives further details on the programme.

Teacher Education

33. This has a very crucial relevance to the UPE scheme in particular and the whole educational system in general having regard to the fact that the quality of the teaching staff probably the most important educational standards at all levels. During the Plan period therefore, high priority will be given to the production of trained teachers for schools at all levels and to the up-grading of quality of teachers-in-service.

34. As an important aspect of the UPE scheme, the Federal Government will assume full financial responsibility for the training of teachers for the scheme, on both capital and
recurrent accounts. Emergency training programmes for the scheme started in the 1974-75 financial year with the financial assistance of the Federal Government. These will be continued through the UPE implementation period, and converted into regular teacher training programmes thereafter. The aim will be to ensure a normal supply of primary school teachers in subsequent periods. The training of secondary school teachers and teacher educators will be carried on in specialized post-secondary institutions such as the advanced teachers colleges and the universities, and will be given adequate emphasis.

35. In a deliberate attempt to arrest the steady attrition within the teaching profession, adequate incentives such as full and automatic scholarships will be extended to all teachers-in-training. The conditions of service of teachers throughout the federation have already been considerably improved and aligned with those obtaining in comparable employment in other sectors of the economy following government acceptance of the recommendations of the Public Service Review Commission as they affect the teaching profession. With these new incentives, it is hoped that the nation will be able to attain its major policy objective of achieving a minimum ratio of 80 per cent Grade II teachers in primary schools and one hundred per cent trained graduate teachers in secondary and teacher training colleges by the end of the fourth Plan period.
13. Primary education as referred to in this document is education given in an institution for children aged normally 6 to 11. Since the rest of education system is built upon it, the primary level is the key to the success or failure of the whole system.

14. This being the case, the general objectives of primary education are:

(a) the inculcation of permanent literacy and numeracy, and the ability to communicate effectively;

(b) the laying of a sound basis for scientific and reflective thinking;

(c) citizenship education as a basis for effective participation in and contribution to the life of the society;

(d) character and moral training and the development of sound attitudes;

(e) developing in the child the ability to adapt to his changing environment;

(f) giving the child opportunities for developing manipulative skills that will enable him to function effectively in the society within the limits of his capacity;

(g) providing basic tools for further educational advancement, including preparation for trades and crafts of the locality.
These objectives will form the basis of primary education in all the states of the Federation.

15. In pursuance of the above objectives,

(1) Government has made Primary Education free and universal by implementing the UPE Scheme in September 1976 and, proposes to make it compulsory as soon as possible; and

(2) Government prescribes the following circular activities for the primary school: the inculcation of literacy and numeracy, the study of science, the study of the social norms and values of the local community and of the country as a whole through civics and social studies, the given of health and physical education, moral and religious education, the encouragement of aesthetic, creative and musical activities, the teaching of local crafts and domestic science and agriculture.

And to make it easier to carry out these curricular activities,

(i) Government will provide junior libraries for primary school children. Libraries are already being incorporated into new primary schools being put up as part of the plan for the Universal Free Primary Education Scheme.

(ii) Government will also make available materials and manpower for the teaching of science. This is already being done by the introduction of science and provision of science laboratories in the Grade II Teacher Training Colleges in order to increase the supply of elementary science teachers.

(iii) Government will conduct a documentation of the social norms of various communities and a distribution of the results through the Ministries of Education and Information. Government will also encourage, by various means, inter-state visits and school excursions;

(iv) For Health and Physical Education to be meaningful in primary education, Government will, through the Ministries of Education, ensure that school authorities maintain a high degree of sanitation in the school environment.

(v) For improving the teaching of moral and religious education, Government will ensure, through the various State Ministries of Education, the production of a suitable curriculum and the training of teachers for the subjects.
(vi) In order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts and crafts and music in primary schools.

(vii) In respect of agriculture, Government has already launched a nation-wide programme of mass participation in and orientation towards food production. Facilities will be available for effective participation in these programmes by providing farm implements, fertilizers, seeds and seedlings and the services of the extension of staff of the various State Ministries of Agriculture. Government will also provide teachers and facilities for the study of local crafts and domestic science.

(viii) With respect to civics, Government will ensure that a conscious effort is made to teach the tenets of good citizenship at all levels of education and in every discipline.

(3) Government will ensure that the teaching methods employed in the primary school de-emphasize the memorization and regurgitation of facts, encourage practical, exploratory and experimental methods, and in particular that the development of manual skill is stressed and encouraged, by re-orientating the present system of teacher education towards this objective; and

(4) Government will see to it that the medium of instruction in the primary school is initially the mother-tongue or the language of the immediate community and, at a later stage, English.

(5) Government will ensure that all schools are properly equipped to promote sound and effective teaching, and in particular, that suitable textbooks and libraries are provided for schools. To this end, funds are being provided for school libraries, textbooks and equipment and Government is also embarking on a scheme for the provision of inexpensive textbooks.

(6) Government will after consultation with the states set up a National Committee to advise on the production of suitable textbooks, and instructional materials for the whole federation.

(7) Government will bear in mind the teacher-pupil ratio 1:20 (Pre-Primary) and 1:30 (Primary), as a target for the near future, but during this period of transition, Government will accept a ratio of 1:40 in the primary school.
(8) Government plans that progress along the educational circle will be based on continuous overall guidance-oriented assessment by teachers and headmasters. However, Government recognises the implication of the implementation of such a measure for teacher education and will accordingly ensure that programmes of pre-service teacher education in the teacher training colleges, and of in-service training in the National Teachers Institute and the Institute of Education, will incorporate training in the continuous assessment of pupils.

(9) Government will look into the possibility of abolishing the primary school leaving certificate examination as soon as the processes for continuous assessment have been worked out and validated. Meanwhile, certification at this level of education will be based on continuous assessment and the result of the primary school leaving certificate examination.

(10) In pursuance of its objectives in primary education, Government will make provision for adequate educational services:

(a) It will establish a school library service and ensure that teachers are given in-service training in the management and organization of school libraries;

(b) A National basic health scheme which will incorporate a health programme for the Universal Free Primary Education;

(c) Counselling services. A number of teachers are now undergoing in-service training in this area and more will be trained in the future;

(d) Audio-Visual Aids. Government is setting up an audio-visual aid development centre of the Federal Ministry of Education in Kaduna and will continue to provide funds in order to expand its facilities so as to bring its services within the reach of each school;

(e) Specialist teachers for particular subjects such as science, physical education, language arts with special emphasis on reading, music, fine art, domestic science. Government will increase the supply of such specialist teachers by providing adequate facilities in the Teacher Training Colleges.

(11) With a view to correcting the imbalance between different parts of the country, with reference to the availability of educational facilities, the number of pupils receiving formal education and girls' education,
(a) Government has embarked on action to ensure the success and universality of the UPE Scheme, by mounting a powerful campaign, using all avenues of communication, to make parents education-conscious and awaken in them a burning zeal for education for their children;

(b) as a means of accelerating development in primary education in certain areas, the State Governments are already considering measures by which suitable Koranic Schools and Islamiyya Schools, with necessary adjustment of curricula, could be absorbed into the primary school system;

(c) with regards to women education, special efforts will be made by Ministries of Education and Local Government Authorities, in conjunction with Ministries of Community Development and Social Welfare and Information, to encourage parents to send their daughters to school.

(12) Government will do everything possible to discourage the incidence of drop-outs at the Primary level of education. Where, however, this does occur, provision will be made in the context of adult and non-formal education to enable such drop-outs to resume their education later on.
Table 2. Enrolment Targets in Primary Schools

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. of Schools</td>
<td>Enrolment</td>
<td>No. of Schools</td>
<td>Enrolment</td>
<td>No. of Schools</td>
</tr>
<tr>
<td>Benue Plateau</td>
<td>---</td>
<td>---</td>
<td>770</td>
<td>127,348</td>
<td>---</td>
</tr>
<tr>
<td>Kano</td>
<td>---</td>
<td>---</td>
<td>517</td>
<td>81,461</td>
<td>---</td>
</tr>
<tr>
<td>Kwara</td>
<td>---</td>
<td>---</td>
<td>583</td>
<td>136,749</td>
<td>614</td>
</tr>
<tr>
<td>North Central</td>
<td>2,000</td>
<td>292,818</td>
<td>2,084</td>
<td>452,119</td>
<td>612</td>
</tr>
<tr>
<td>North-Eastern</td>
<td>---</td>
<td>---</td>
<td>1,100</td>
<td>141,114</td>
<td>772</td>
</tr>
<tr>
<td>North-Western</td>
<td>---</td>
<td>---</td>
<td>386</td>
<td>92,048</td>
<td>971</td>
</tr>
<tr>
<td>East-Central</td>
<td>---</td>
<td>---</td>
<td>3,564</td>
<td>978,560</td>
<td>2,135</td>
</tr>
<tr>
<td>South-Eastern</td>
<td>6,451</td>
<td>1,410,514</td>
<td>5,956</td>
<td>1,171,277</td>
<td>1,162</td>
</tr>
<tr>
<td>Rivers</td>
<td>---</td>
<td>---</td>
<td>492</td>
<td>5,152</td>
<td>536</td>
</tr>
<tr>
<td>Lagos</td>
<td>102</td>
<td>21,463</td>
<td>123</td>
<td>119,013</td>
<td>486</td>
</tr>
<tr>
<td>Mid-Western</td>
<td>6,340</td>
<td>1,124,288</td>
<td>1,807</td>
<td>171,709</td>
<td>1,583</td>
</tr>
<tr>
<td>Western</td>
<td>---</td>
<td>4,175</td>
<td>533,170</td>
<td>3,815</td>
<td>864,765</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>15,703</td>
<td>2,942,618</td>
<td>14,976</td>
<td>2,849,438</td>
<td>15,321</td>
</tr>
</tbody>
</table>

APPENDIX E


PRIMARY EDUCATION

22. It has been recognised that universal primary is a pre-requisite for equalization of opportunities for education across the country in all its known facets. Since equalization is a major Government objective, one of the most far-reaching policy decisions in the plan is, therefore, the introduction of a free universal and compulsory primary education (UPE) throughout the Federation. The scheme will start in September 1976 at the beginning of the 1976-77 school year. From that date, primary education will be free and universal throughout the country, while from 1979, it will become compulsory. Under the scheme, primary education will last six years and primary schools will admit children aged six or who will be six before the end of the calendar year.

23. In recognition of the huge capital and recurrent expenditure implications of the UPE scheme, the Federal Government has assumed full financial responsibility for the scheme in all its various ramifications. Pending the commencement of the scheme in 1976, the Federal Government will carry out capital expenditure programmes in the course of 1975-76 including a large expansion programme to existing school buildings, new schools programme, as well as the creation of ancillary facilities required for the attainment and maintenance of high standards. In constitutional terms, primary education has been transferred from the residual to the concurrent legislative list.

47. In terms of capital investment, the Federal Government will dominate primary education during the Third Plan period. As a programme aimed at ensuring that
children of school age are given opportunity of receiving full primary education which is both quantitatively and qualitatively uniform throughout the country, the UPE scheme has great implications for pupil enrolment and the associated physical facilities to be created. An estimated 2.3 million pupils, based on an assumption of 100 per cent enrolment, will be enrolled in primary class I in 1976-77, the beginning year of the UPE scheme. This will imply a total primary school enrolment of an estimated 7.4 million pupils for that year. By 1982, the terminal year of the UPE first cycle, this figure would have increased to an estimated 14.1 million pupils. The corresponding figure for 1980, the terminal year of the Plan period is 11.5 million pupils.

48. The classroom implications of the enrolment estimates are similarly quite enormous. On a pupil: classroom ratio of 40:1, the number of new classrooms required is 36,015 for 1976-77, a cumulative total of about 221,000 by 1982 and a corresponding figure of about 151,000 by 1980. To these will be added other ancillary facilities such as library blocks, handicraft centres, etc. required for making the content of primary education more well rounded. A total of N300 million or 12.1 per cent, of total sector investment of N2.5 billion has been allocated to cover the capital expenditure associated with the above estimates.

49. The amount of N300 million coupled with the N200 million allocated for the teacher training programme tied specifically to the UPE scheme as well as its heavy recurrent expenditure implications, would make the UPE scheme one of the largest single subsector spender during the Plan period.
Figure 10 Nigerian Education Ladder

Figure 11  Comparison of Nigerian and American Educational Systems
Source: Interlink, Lagos, Nigeria: The American Embassy, April-June 1974, p. 21
APPENDIX F

An address delivered by the Federal Commissioner for Education, Chief A.Y. Eke, at the grand Opening of the National Art Seminar and Workshop held in Ahmadu Bello University, Zaria, Thursday, March 23, 1972.

FEDERAL GOVERNMENT POLICY ON THE ARTS

It gives me pleasure to open the National Art Seminar and Workshop organised by the Art Department of this University. Considering my connection with, and interest in the arts and artists, I am particularly happy to participate in this seminar whose theme is 'The role of an artist as a creative force in a society and education.' Almost four weeks ago I was involved in a similar exercise here with the Faculty of Architecture. A week before then, I had opened a Psychology Week at the University of Lagos. Only a week ago, I performed a similar task at the University of Ife in connection with the Pharmaceutical Education Conference held there. On leaving here tomorrow, I shall proceed to Kano to open the National Adult Education Conference holding there, and on Monday, March 27, I shall open the seminar on Archaeology and the Teaching of History to be held in the University of Ibadan. At an Education week in the University of Nigeria, Nsukka, two weeks later, I am expected to read a paper on Education and Nigerian Unity. Although I am thus kept busy, I must say it is gratifying that our universities are playing a leading role in bringing professional bodies together at such regular seminars. It augers well for Nigeria especially at this time of our national reconstruction when ideas from such seminars could be employed in our national planning.

2. As you know, Nigeria had acquired great reputation in the world of art long before she attained her independence and she is singularly distinguished, in Africa south of Sahara, for her rich and vast cultural manifestations - a heritage of the past and a pride of the present generation. Her antiquities, especially the
masterpieces from the ancient kingdoms of Ife, Benin and Nok, contributed more than any other factor, to her reputation. Some of the masterpieces - exhibited in leading museums and galleries all over the world - have become part of the sum-total of the cultural heritage of mankind. Each time I travel in Europe and America and come across our works I feel happy and proud.

3. Unfortunately, Nigerian art has suffered great reverses since the colonial era. The philosophical and religious contents of Nigerian art, its aesthetic quality and even the quantity were adversely affected by the activities of the colonial missionaries and administrators. In the old traditional society, artistic and cultural activities and manifestations were closely linked with life. They were born of the people and performed for the people. Art objects were used as necessities of everyday life and for religious rites; and culture was an indivisible aspect of the people and the society. Colonialism imposed a new way of life and the western culture which our people began to imbed far reaching effects on our traditional art and culture. The new alien forms introduced and encouraged tended to supersede our traditional forms and to relegate them to the background. In fact, Colonialism subjected Nigerian artistic and cultural forms to changes and, in some cases, to destruction.

4. Twelve years after our political independence I think we should stop bemoaning the past. As a nation, we should now struggle hard to revive our cultural identity and regain lost grounds in the world of art. The task of reviving our art and culture is one of the paramount roles artists can play in our society; and now is the time to start. Mistaken for luxury, culture is today regarded as essential for a people's social and economic development. It is the soul of a people and confers moral equilibrium on them thus making it possible for them to absorb social and economic progress without being absorbed by it. We therefore have to adopt a progressive policy of re-discovery and re-identification and improvement of our cultural heritage to avoid having to seek an identity elsewhere.

5. I do not condemn our having access to and our benefiting from the admittedly great European culture. All I am stressing is that we should not in so doing overlook the great cultural patterns of our ancestors. To live only on borrowed culture is like living someone else's life. To live on a culture borrowed entirely from the past is like cutting one's life off from the reality of today. What I advocate is a new synthesis - of past, present and adopted cultures. I therefore call on the new generation of Nigerian artists especially the educated ones to work together and evolve a new aesthetic philosophy to guide the
production and appreciation of contemporary Nigerian art. Such a philosophy should reflect the artistic ideals and spiritual values of our people — past and present — and should take cognisance of the best cultural heritage of the outside world.

6. It is sad to observe that contemporary Nigerian art seems detached from the generality of the people, and many citizens complain that they cannot understand the contents and forms of some contemporary or modern Nigerian art. This complaint may be justified when one remembers the functions and importance of art in our traditional society. I do not wish to impose any restriction on artistic development but I think artists should bear in mind that it is wise to unfold the secret of appreciation of the forms and content of contemporary art to the general public. Because art is a by-product of and a reflection of the environment, its appreciation and enjoyment should not be the exclusive privilege of an elite. By organizing public lectures, seminars like this and other educational talks, artists will make the public know about their works; and the great contribution the arts can make to the good life.

7. I also wish to say on art teachers, and indeed all teachers to give Nigerian youth the necessary guidance to appraise the significance of our cultural heritage. It is not necessary for all children to be artists or craftsmen, but it is desirable that all should share in enjoyment and appreciation of our cultural heritage. An art teacher is not a man who teaches art alone, he is also a man from whom children can learn the cultural values of the society. Therefore I strongly appeal to art teachers to recognize the essence and values of our culture; and to bring them to the attention of our youth.

8. I believe that art teachers have a double role to play in our society especially at this time of national reconstruction and reconciliation. They should mould the ideas of the young and try to modify the values of the old. As artists, some of them are blessed with the gift of foresight and sensing the ills of the society; and through their works are able to win the minds of men and influence them. By campaigning, through their works, for higher ideals in morals, politics and religion, artists can effect a change in people's outlook, thus reducing antagonism between tribal, religious and social groups and promoting mutual understanding and a common cultural standard throughout our country.

9. Through regular art exhibitions and exchanges in the states, the young artists could remove some of the existing barriers in the way of our national unity. Inter-state
cultural displays and exhibitions will go along way to enlighten people about the ways of life of their fellow citizens living in other parts of the country. By learning of other tribal arts with different customs and standards of values, people tend to escape from narrow routines and reach out for additional values. Cultural diffusion gradually takes place and a common national culture eventually emerges. It is my strong conviction that we cannot successfully build a Nigerian nation until we are united by a common culture.

10. Having said that I will now deal briefly with my Ministry's activities in the field of art. My ministry is mindful of the great contribution art can make to education and to life in general. To that end, the Art section of the ministry has been revived and reorganized to cope with the advisory and planning demands of art education in the twelve states of the Federation. It works in close collaboration with state agencies and other interested bodies in the planning, inspection and overall promotion of art in schools and colleges. Officials of the Ministry serve on committees for curricula and syllabus review and also on examination bodies.

11. In order to encourage the teaching and practice of Art in schools, the Federal Ministry of Education organizes an annual schools Art Exhibition and Competition. Prizes are awarded for the schools' overall participation and for outstanding individual works. Last year at Ibadan a selection of the children's paintings under this scheme was exhibited as part of the National Festival of Arts. The works are now being circulated among the states in order to create some cultural contacts and to give children in all the states, opportunities of seeing works produced by their colleagues.

12. Realizing the acute shortage of Art teachers in the country, my Ministry has allocated a sizeable percentage of its awards under the 'Crash Programme for the training of teachers' to undergraduates doing Art and other creative subjects. As a result of this, I am happy to observe that during the past four years over one hundred Art, Music and Drama students in colleges of education and universities have benefitted from this programme. In the award of Federal Government open scholarships, Art students are also considered on the same academic footing, and have benefitted, as their counterparts in other disciplines. The state governments are also contributing their quota in this direction. The products of both the federal and state scholarship awards go to teach in schools and colleges all over the federation. Their presence has also increased the number of children doing art in Nigerian schools.
13. My Ministry has contributed immensely towards cultural promotion within and outside this country. The Ministry is represented in interministerial meetings and other councils responsible for cultural activities including the national festival of arts, international cultural exchanges, UNESCO sponsored cultural activities, etc. The Ministry also gives financial and other encouragement to bodies who are involved in art and cultural promotion.

14. For preservation of art, the Federal Government maintains a chain of museums in different states of the Federation and a National Museum of Antiquities in Lagos. The department of Antiquities has art treasures worth over twenty million pounds, some of which are in storage at present. In the Second National Plan the Federal Government has earmarked money for the expansion of the museum to allow for more display space. The Federal Government has also initiated plans for the building of a national Theatre – a cultural complex that will include art galleries and exhibition halls for Nigerian contemporary arts. These are some of the areas in which the government is contributing to art and cultural development.

15. Finally, I hope that during your deliberation in this seminar you will identify fresh areas for government participation, and that you will bring them to my attention. I hope also that the results of your deliberation will be helpful to other institutions in Nigeria involved in art education, cultural planning and promotion generally. I have real pleasure in declaring the seminar open and I wish you who participate in it a successful and fruitful deliberation.
May I, on behalf of the people and Government of Nigeria welcome you all here present to Lagos. We also extend fraternal greetings to Black and African people whereever they may be on the occasion of the official opening of the Second World Black and African Festival of Arts and Culture. This afternoon, we are rekindling the torch lit fifteen years ago in Dakar. We should like to record our appreciations to the people and Government of the Republic of Senegal — for hosting the First Festival of Negro Arts and thereby initiating the process of cultural renewal and communion of Black and African people from all over the world.

Ordinarily the term 'diaspora' refers to a movement and dispersion away from a centre. I would like to suggest that a movement towards the source is also diasporic. In the first sense, those of us Black and African people still living on our great Continent of Africa normally direct our attention on events and developments in the cities of Europe and North America. In the second sense, to most Black and African people who live away from our great Continent, Africa is still more than a historical connection. The gathering we are witnessing now is diasporic in both senses in that we are attempting to recapture the origins and authenticity of the African heritage. Throughout the period of this Festival, Africa will be the focus of the attention not only of Black and African people, but of all the peoples of the world to whom we are linked in our common humanity. For some, the Lagos Festival is a feast of masks and dances. Others see it as a setting for restoring harmony to the individual psyche, yet for some others, it is a quest for the base metal.
This is the nature of things. However, above and beyond these individual and subjective levels of approach to the Festival, there is a dimension that encompasses the inner and deeper reality, the urging, and the inspiration of the whole race of Black and African people. It is this communal and objective dimension that provides the spirit to which this festival is dedicated. We are indeed the children of a diaspora. Nigeria, therefore, welcomes you all to one of your homelands here on the African soil.

PIONEERS

On this occasion, it is appropriate that we consider our place on the world scene. Culture, after all, is the material and physical expression of the interaction between man and his universe. For a long time our place in the world was mapped, analysed and interpreted by others. The Black and African peoples of the world, while yet living were, through this process reduced to inert if not inanimate objects of Western speculation.

The journey towards political awakening began with a cultural restoration, of our denigrated past. We greet again the pioneers living and dead, of this restoration. They have individually and collectively cleared the ground, and the field has been passed to us for consolidation, preservation and transfer to posterity. Whatever is our various individual callings, we should resolve to dedicate the Lagos Festival to the sowing of a seed which, nurtured by renewed awareness and dedication, will boom anew. We invite you to look around and appraise for yourselves what the future holds for us; what promise this cultural re-awakening holds for us. I make bold to say that the star of our peoples is on the ascendancy and we shall, without doubt in mind, realise the essential and ultimate freedom of thought and action which all of us are striving for.

To succeed we must restore the link between culture, creativity and mastery of modern technology and industrialism. The timelessness of our art forms has made this great Continent the point of reference for defining both ancient and modern art. The terra cota head of Ife challenges the claim of Greco-Latin pre-eminence. The creativity of Dogon and Bambara predates the originality of modernists from Gaugin to Picasso and Moore. The power of African creativity is often described as past, ancient and only of archeological interest, as if a people could ever loose that universal inner motivation wherein creativity emanates. The Benin art that so engages the interests of art connoisseur still remains a living force and continues to enrich the artistic heritage of not only this nation but for all lovers of African art. Much of this creative
power and genius will be apparent here in Lagos during the next four weeks.

It has now been established that man started his journey from our great Continent. It has also been accepted that the earliest tools, which were the beginning of modern technology were fashioned here. The pyramids of Egypt, the ruins of Zimbabwe, the subtle and complex designs of African traditional architecture, and the achievements and scholarship of the University of Timbuktu all attest to the fact that there is a rich and distinguished past for which all African peoples can proudly claim world distinction. Human civilisation was a corporate experience of the human race and our contribution has not been inconsiderable.

This great continent had great civilisations before and after the awakening of the northern hemisphere. It seems these days necessary to make these excursions into the past but I believe we have come of age and no longer need reassurance from ourselves or from someone else that we had a past. A past equally inspiring and worthy of the greatest recognition we can accord our enviable past.

What is of paramount importance is to recognise and give modern technology which is the base of Western dominance, its due place. Modern technology is indispensable to our march forward but acquisition of technology superiority does not mean a break with the past.

Our past is what makes us and will determine whether indeed technology has any ethical, spiritual and other talent to our people.

Technology has to fit into our culture and our conception of the world and not vice-versa. The answer lies in our mental emancipation, a break with the idea that technology which is currently a Western preserve, means emasculating our culture and identity with a so-called "Technological Culture". The Lagos Festival should be seen as a communion of thought and action, and of deep reflection.

AWARENESS

The ethnocentric bias that we have lived with for so long; the false dichotomy which classed the human race into masters and servants; one half with a past and one without is one of the great historical frauds of our time. We can only refute and reject this dichotomy by our actions and not rhetoric.

We must do all we can to erase the foundations of this division which has led to the subjugation and inhuman treatment of some of our brothers right here in Africa. Superiority lies in our strength and an invariable spirit that rejects enslavement in all its forms, mental and otherwise.
We must dedicate this Festival to ensuring that Black and African peoples all over the world become aware of what it takes to change the lot of our peoples and industrialisation and technological advance are our essential imperative. Just as our ancestors have made a timeless impact in the development of aesthetic cultural artifacts, we too have the task for bringing this inherent creative power to bear on the mastery of industrial progress.

Before I conclude my remarks, I would like to announce to our guests that today is Nigeria's National Remembrance Day, a day normally reserved for quiet reflection and meditation. It is principally a time for paying tribute to the sacrifice of our countrymen who lived and died in the interest of our nation and the service of humanity at large. The importance of the Festival to us and the involvement of all Black and African peoples from all over the world have turned a normally subdued occasion into one of exhilaration and fanfare. In our happy mood and on this auspicious occasion, let us all spare a thought to our past heroes all over the world who have in their various endeavours enriched our heritage.

To all those who have come from distant lands we say a special welcome and we hope we can understand if we cannot provide the optimum comfort of a press button society. We hope our hospitality will match our deep appreciation and gratitude to all of you. It is our great hope that this festival will spark the drive and urge in all Black and African peoples such that the humanity and calm — which our ancestors brought to bear on art and aesthetics may be reflected in our adaptation of science and technology, in the better service of mankind.

May this festival enable each and everyone of us to reopen the channel of creativity which make us so proud of our past and prepare us for a greater and better tomorrow.

Your Excellencies, Distinguished Ladies and Gentlemen, on behalf of Black and African peoples of the world, I declare open the Second World Black and African Festival of Arts and Culture for the glory and advancement of our people and for the enrichment of human knowledge, thoughts and ideas.

Thank you.
BIBLIOGRAPHY


Carrow, Stimson, "Reflection on Related Arts Courses" Music Educators Journal, Vol.54, No.8, April, 1968.

Central Midwestern Regional Educational Laboratory (CEMREL), Aesthetic Education Program: Basic Program Plan, April, 1969, Report p.5.


Madeja, Stanley, All the Arts for Every Child, St. Louis, CEMREL, Inc. 1973.


____, and Onuska S., Through The Arts to the Aesthetic, St. Louis: CEMREL, Inc, 1975, pp.5-7


<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watson</td>
<td>Judith F. &quot;Art Appreciation and Interdisciplinary Programs&quot;, in Exemplary Programs in Art Education, 1969, pp.33-34.</td>
<td></td>
</tr>
</tbody>
</table>


Young, Arthur ed., This is Art Education: 1951 Yearbook. NABA Publication, 1951.
